

CALL of CTHULHU®

# DEAD LIGHT & OTHER DARK TURNS

TWO UNSETTLING ENCOUNTERS ON THE ROAD



ALAN BLIGH  
MATTHEW SANDERSON  
AND FRIENDS

MWM



# DEAD LIGHT & OTHER DARK TURNS

TWO UNSETTLING ENCOUNTERS ON THE ROAD

ALAN BLIGH  
MATTHEW SANDERSON  
AND FRIENDS



# CREDITS

## Authors

Alan Bligh  
Matt Sanderson  
Lynne Hardy  
Mike Mason

## Layout

Nicholas Nacario

## Proofreading

Keith Mageau

## Editorial and Development

Mike Mason and Lynne Hardy

## Call of Cthulhu Creative Director

Mike Mason

## Art Direction

Nicholas Nacario, Lynne Hardy, and Mike Mason

## Cover Art

Wayne Miller

## Interior Art

Magda Meiszczak, Doruk Golcu,  
Caleb Cleveland, David Oliver

## Cartography

Stephanie McAlea and Miska Fredman

## Handouts

Nicholas Nacario and Miska Fredman

## Special Thanks

Thanks to our playtesters: Sean Connor, Stephen Pitson, Mathieu Booth, Barry Spryng, Andrea Pitson, Rachel Booth, Dan Kramer, Jim Phillips, Mike Medwick, Edwin Nagy, Suzan Bator, Michael Beck, Andrew Burbidge, Daniel Campbell, Rom Elwell, Robin Farndon, Elena Giordano, Beverley Gordon, Bethan Harris, Martin Harris, Eleanor Hingley, Alexis Maes, Tiffany Sanderson, Frank Shea, Dominic Walden, Jessica Waters, Wanru Zhang, Max Mahaffa, Brian Murphy, Keith W. Davis, Tristan Goss, Magnus Nordlander, and Emil Kowalczyk.

## Clear Credit

*Dead Light* was written by Alan Bligh and Mike Mason.  
*Saturnine Chalice* was written by Matthew Sanderson.  
Additional material was written by Lynne Hardy.

This supplement is best used with the *Call of Cthulhu* (7th Edition) roleplaying game, available separately.

*Call of Cthulhu* (7th Edition) copyright ©1981, 1983, 1992, 1993, 1995,  
1998, 1999, 2001, 2004, 2005, 2015, 2019 by Chaosium Inc. All rights reserved.

*Dead Light and Other Dark Turns* © copyright 2015, 2019 Chaosium Inc. All rights reserved.

Call of Cthulhu, Chaosium Inc., and the Chaosium dragon are registered trademarks of Chaosium Inc.

Chaosium recognizes that credits and copyrights for the Cthulhu Mythos can be difficult to identify, and that some elements of the Mythos may be in the public domain. If you have corrections or additions to any credits given here, please contact us at [mythos@chaosium.com](mailto:mythos@chaosium.com).

This is a work of fiction. This book includes descriptions and portrayals of real places, real events, and real people; these may not be presented accurately and with conformity to the real-world nature of these places, people, and events, and are reinterpreted through the lens of the Cthulhu Mythos and the *Call of Cthulhu* game in general. No offense to anyone living or dead, or to the inhabitants of any of these places, is intended.

This material is protected under the copyright laws of the United States of America. Reproduction of this work by any means without written permission of Chaosium Inc., except for the use of short excerpts for the purpose of reviews and the copying of character sheets and handouts for in-game use, is expressly prohibited. Period photographs were acquired from the Library of Congress or WikiCommons and reside in the Public Domain.

Find more Chaosium Inc. products at [chaosium.com](http://chaosium.com).

Chaosium Inc.  
3450 Wooddale Court  
Ann Arbor, MI 48104

CHA23159 978-156882-4994

PRINTED IN USA

# TABLE OF CONTENTS

<b>DEAD LIGHT</b> .....	<b>5</b>
Introduction . . . . .	5
Keeper's Information: Events So Far . . . . .	5
Dramatis Personae . . . . .	8
Start: The Encounter on the Road . . . . .	12
Orchard Run Map . . . . .	13
What Happens Next? . . . . .	14
Orchard Run Gas Station & Café Map . . . . .	15
Greenapple Acre Cottage Map . . . . .	19
Driving the Action Forward and Maintaining Suspense . . . . .	22
Reaching a Conclusion . . . . .	24
Characters & Monsters . . . . .	25
<b>SATURNINE CHALICE</b> .....	<b>31</b>
Introduction . . . . .	31
Keeper's Information: Events So Far . . . . .	31
Dramatis Personae . . . . .	35
Start: Out of Fuel . . . . .	38
Outside the House. . . . .	39
Weyland Estate Plan. . . . .	39
First Floor and Basement . . . . .	40
Weyland House Plan . . . . .	43
Second Floor and Cupola . . . . .	47
Scenes . . . . .	51
Conclusion. . . . .	56
Characters & Monsters . . . . .	57
<b>APPENDIX: STORY SEEDS</b> .....	<b>60</b>
<b>COLLECTED PLAYER HANDOUTS AND MAPS</b> .....	<b>64</b>
<b>INDEX</b> .....	<b>82</b>



---

## INVESTIGATOR DOWNLOAD



Six ready-to-use investigators are available for use with both *Dead Light* and *Saturnine Chalice*. The PDF pack of characters can be downloaded from [Chaosium.com](http://Chaosium.com).



# DEAD LIGHT

*Surviving One Night Outside of Arkham*

## INTRODUCTION

*Dead Light* is a short, encounter-based scenario for *Call of Cthulhu* set in the Arkham countryside during the 1920s. It involves the investigators quite literally running into a chain of unnatural and nightmarish events that are a threat both to the lives and sanity of all who are entangled in them. Essentially an exercise in Lovecraftian-flavored survival horror, the scenario takes place during a dark and stormy night on a lonesome road outside Arkham, and its course (in narrative time) lasts for the duration of that storm—some several hours at the least or until the dawn at most. Although there is an option to investigate the whys and wherefores of what is happening, ultimately the investigators' chief goal will be to survive the night. Engaging with the unfolding events, rather than fleeing from them, will likely be the best path to ensuring survival.

*Dead Light* is intended to be used in multiple ways. One is as a short play adventure of the type that can provide a change of pace for an on-going campaign—particularly if inserted as the investigators are traveling on to somewhere else, thus encouraging them to resolve the situation as swiftly as possible so they can continue their journey and return to the main plot. Alternatively, it could be used when not all the players are available, possibly as a sidetrack adventure. It will also work perfectly well as a stand-alone scenario for one night of play.

This scenario, albeit brief, has the potential to be quite deadly. The threat is embodied almost entirely in a factor under the Keeper's direct and absolute control: the eponymous "Dead Light" itself. So, in the case of campaign play the Keeper can, if they wish, keep the worst ravages of this entity directed against non-player characters (NPCs), preserving the condition of their investigators. While for one-off games, the gloves can come off more readily!

The scenario is intended for use with groups of between two and five investigators. Note that pure manpower is not likely to avail in the situation presented, as experience and old-fashioned guesswork will likely provide more value in this case. Thus, any investigator occupations are acceptable. Social interaction and observational skills are likely to be of the greatest use here, while an average to good POW characteristic will provide some measure of defense—at least for a time—against the Dead Light itself.

Once the investigators have become embroiled in the situation, it is up to the Keeper to handle the reactions of the NPCs and the Dead Light itself, while the actions of the players, and their reactions to what is happening, should drive events forward. There is no set order or timeline for them to follow. The players' first reaction to the unfolding situation is likely to be a mixture of suspicion, wariness, and curiosity, which may readily give way to a determined desire to flee or to get to the bottom of things. Regardless, it should dawn fairly rapidly that the investigators (and everybody else) are in imminent danger, and their survival is far from certain.

## KEEPER'S INFORMATION

### EVENTS SO FAR

In this scenario, the investigators encounter a Mythos incident as it happens. In order to represent the course of events leading up to the investigators' involvement, the following Keeper information is presented as a narrative.

The Keeper may choose to extrapolate such evidence and explanation they wish from this narrative for the investigators as they uncover its aftermath. This same information can

*Opposite: The Dead Light*

## DARK TURNS

also be recounted in relevant parts by the NPCs involved, as desired.

On the high hill above Orchard Run, set back amid the trees, sits a cottage known as Greenapple Acre. A solid, unpretentious and pretty rural retreat, refurbished and rented out from a Bolton realty firm. For the last few years, the cottage has been the residence of one Godfrey Webb, a retired local doctor in his seventies, and his granddaughter, Emilia. A fixture of life in the surrounding area for more than 40 years, Webb was a very well regarded family physician, known to generations hereabouts and from a long line of his kind. He was a New England rural doctor of the “old school”—which is to say, one that knew how to keep secrets. There were certain old families who relied on Webb’s discretion; he was also the kind of doctor who would provide certain private and unrecorded medical services... for a price. So it was that when Webb retired due to failing health, he did so with more than enough money to live in comfort, giving over his practice and townhouse in Bolton, and renting the beautifully appointed Greenapple Acre Cottage. His accumulated wealth also extended to paying for his last remaining kin, his granddaughter Emilia (herself having had a somewhat troubled life), to move in with him to keep him company. He supplied her with a generous allowance for her maintenance and a brand new automobile for her to get around in. Their

supplies and sundries were delivered by order and paid for in cash. They wanted for nothing. However, their wealth and the vulnerability of an old man and his pale, skittish granddaughter, both living alone and hidden from the world by the surrounding woodland did not go unnoticed.

Down at the Orchard Run Gas Station and Café, the young Mary Laker was stuck waiting tables for truck drivers and commercial travelers. She would regularly watch the shining black ford roadster and its young lady driver, Emilia Webb, pass by, sometimes stopping for gas and paying her boss, Sam Keelham, with folding bills. Mary’s astonishment at this young woman, who was no more than her own age and already had more than money than she would ever see in a lifetime’s earnings, grew quickly into jealousy and resentment; which in time, blossomed into something like hate.

Mary’s hate spilled over to her boyfriend, the feckless Clem Tailor, and through him, to the crowd he ran with—a bunch of local hoodlums—the extent of whose larceny usually ran to petty theft, running moonshine, and drunken bar fights. Thus, the Webbs became the subject of the gang’s schemes for a “big score,” schemes that might have come to nothing more than moonshine-laced dreams if it wasn’t for the mettle of Mary Laker’s jealousy and the desire to break the chains of her downtrodden life. She laid the plan for the robbery of the Webb’s house and waited for the right opportunity.



*The rural road to Orchard Run*

When the thunder and the rains came, she saw that opportunity. The storm had already taken out the telephone lines and she knew that timed correctly, the robbers could be in and away before the rains washed out the hill road (further slowing any chance of an alarm being raised). Under the guise of a trip to the restroom, Mary met with Clem and his accomplice—a local tough called Billy Esterhouse—behind the café and sent them on their way. They had sackcloth masks to cover their faces, a sawn-off shotgun, and a crowbar (the latter to break open the door if needed). They were already half-drunk for courage and what was intended to be a robbery by intimidation was to turn into something far worse—but the conspirators had no idea just how much worse it was going to be.

It was just as the fat raindrops that heralded the storm's true strength were beginning to fall that the robbers entered the Webb house; the door had not even been locked. They found the old man and his granddaughter in the reception room, making up the fire. Things did not go easily for them. Despite the masked faces, Clem's sawn-off shotgun, and the brandished crowbar, the Webbs fought back. The somewhat unstable Emilia threw the grate poker at Billy and her grandfather grappled with Clem. The shotgun discharged and its blast winged Dr. Webb's shoulder. Moments later Emilia was knocked insensible to the floor. Enraged and panicked, Clem demanded the money from the bleeding doctor, prostrate over his unconscious granddaughter. His only answer was to point to a small, archaic-looking metal coffer placed above the hearth. Clem seized the heavy coffer but could find no lock or catch, but if his adrenaline-charged mind registered the strange-smelling sealing wax that held fast its lid or the bone-deep chill of the metal, it offered him no warning he heeded. Clem threw down the coffer, the seal broke, the lid opened, and all hell broke loose. The Dead Light came forth.

Two hours have passed since that moment. Night has fallen like a black shroud, and the storm is in full force. The rain and winds lashing down are fit to be the end of the world. At the café by the gas station, Mary Laker waits with a paralyzed dread; Clem and Billy should have returned from the robbery long before now and given her the signal, but there has been no sign of them.

Looking out into the storm between the flashes of lightning, a farmer's truck has just swerved to avoid hitting the gas pumps. The farmer, babbling incoherently about a "Dead Light" he saw on the road, is now passed out at one of the tables, sweating feverishly, with Sam, the station's owner, fussing helplessly over him. Mary keeps glancing at the clock but has just realized the one above the counter in the café has stopped.

Meanwhile, a little south of the café and gas station... the investigator's automobile is traversing the storm-lashed road, its headlights sweeping through the sheets of rain, down into Orchard Run.



### LOCATION, TIME, AND PLACE

This scenario takes place on a fairly major, although rural, road that connects Arkham to another principle town. Exactly which one is left up to the Keeper to fit with their established campaign as they desire. As default, the scenario takes place midway on a country road north out of Arkham heading for the prosperous town of Ipswich. The scenario has no particular requirement in time of year, but to encompass its stormy night, either a late spring or early fall will set the scene admirably.

The immediate area of the scenario is a stretch of road running between two low wooded hills, known as Orchard Run, on which sits a gas station and a small attendant café and rest stop. The area around this stretch of road is itself quite picturesque, featuring several well-spaced out and well-maintained farmhouses and cottages, some dating back to the colonial era. In daylight, it has a very wholesome and prosperously sedate aspect, which may be remembered from previous journeys along this road (in stark contrast to certain other districts within a day's journey one might name, such as Dunwich or the Insmouth coast). However, on the night on which the scenario is set, this is far from the case and a storm has gathered, the likes of which hasn't been seen in decades.

All that is required of the investigators for the start of this scenario is that they be driving through the falling rain, along the road north out of Arkham, with what they hope is the worst of the storm at their backs and some intended urgent business ahead of them, hoping to reach their destination before the storm overtakes them.

#### An Alternative Option

The scenario is presented as a fateful, unexpected encounter on the road; however, some Keepers may wish to focus the players' attention on Orchard Run. One possible option is for Dr. Webb to have contacted the investigators, asking for them to drive to his home on a matter of some import. How the doctor knows of the investigators is left to the Keeper to determine (perhaps they are known paranormal experts). The retired doctor wishes to unburden himself of the horror of the Dead Light, intending to ask the investigators to take the box away and find some way of destroying it. Of course, by the time the investigators actually arrive, the Dead Light will already have been released, Dr. Webb will be dead, and a rain-soaked Emilia will be found on the road.





## DRAMATIS PERSONAE

This section contains the descriptions and roleplaying hooks for the key NPCs in this scenario. Their statistics can be found in their profiles in the **Characters & Monsters** section, starting on page 25.

### Emilia Webb, age 23, semi-amnesiac granddaughter

Miss Webb's sudden appearance in front of the investigators' vehicle plunges them into this nightmare scenario.

- **Personal Description:** thin, slightly gaunt-looking, with dark hair and arrestingly wide, pale gray, almost colorless eyes. After her flight through the woods she is disheveled, bruised and dangerously cold, as well as barely coherent, a situation that will be remedied only by care and warmth.
- **Traits:** loyal.
- **Ideology/Beliefs:** science reveals truth.
- **Treasured Possessions:** antique silver chain with a small, coin-like medal (a gift from her grandfather; see the **Antique Chain and Coin-like Medal** box on page 14 for further details).
- **Significant People:** Dr. Webb, her grandfather.
- **Roleplaying hooks:** Emilia is not only the investigators' introduction to this scenario, she may also be used to point

the investigators in the direction of the Dead Light's casket and Dr. Webb's bureau, which contains important clues as to the nature of the horror they face. (See **What Emilia Knows**, page 14.)

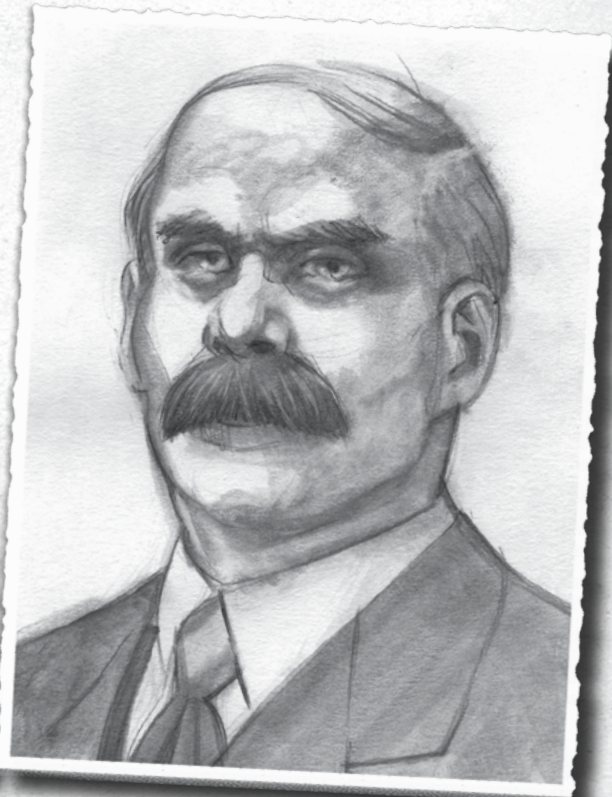
### Sam Keelham, age 48, cowardly gas station manager

The manager of the gas station, Sam Keelham is a blustery, somewhat overweight man in his late forties. He will not want to leave the gas station, even before any overt attack, citing "his responsibility to the company" as the reason he can't leave. The truth is he is afraid.

- **Personal Description:** overweight, bald with a bad comb-over, and a broom mustache that hasn't yet faded to the same grey as what's left of the hair on his head.
- **Traits:** by nature, Sam is both a pedant and loudly opinionated, but beneath he is harmless, guileless, and lost. As matters get stranger and more dangerous he is likely to grow increasingly louder and more opinionated, but increasingly less likely to actually do anything, save wringing his hands, jumping at shadows and demanding that someone do something.
- **Roleplaying hooks:** Sam will recognize Emilia Webb and where she is from, but doesn't know anything beyond the basic facts about her and her grandfather. He will happily look



Emilia Webb



Sam Keelham

## DEAD LIGHT

after her and volunteer to do so at the café (or at least chide Mary Laker into doing this), as something he understands and feels useful doing. Sam knows most of the locals, at least by sight, and he can connect Clem to Mary, and also Billy to Clem, knowing them both as “local troublemakers, not worth spit.” He also knows Jake Burns as a regular customer and something of a drunk and is therefore doubtful of his story.

### **Jake Burns, age 42, disturbed pig farmer**

Jake Burns is a local pig farmer with a small farm about four miles (6.5 km) away in the countryside toward Bolton. He is in his early forties, yet a hardscrabble life and a number of bad habits (including being a long-time bush-league moonshiner too fond of his own product), have left him looking twenty years older.

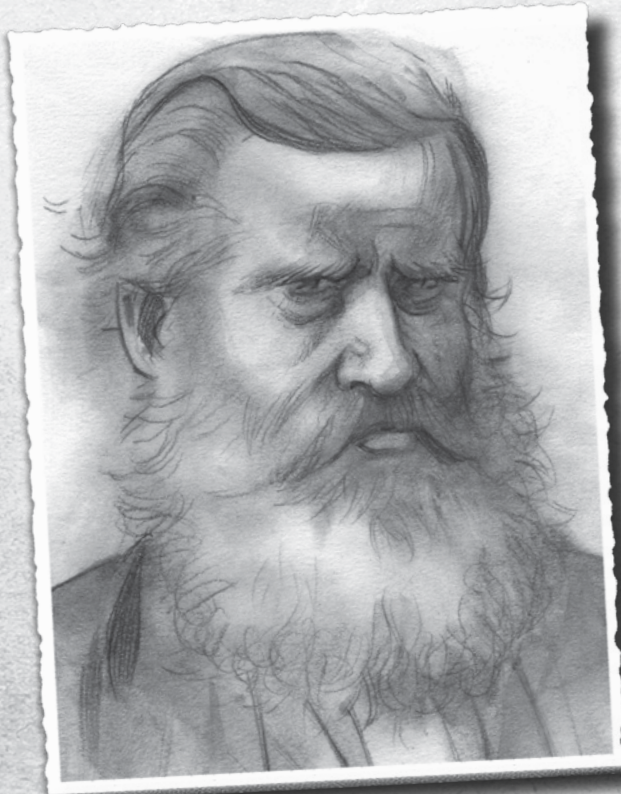
- **Personal Description:** prematurely aged, with a bushy beard and a thick, pink, fleshy face.
- **Traits:** an unpleasant piece of work; superstitious, sexist, addled by drink, and ill-tempered. And very, very stupid.
- **Roleplaying hooks:** Jake is present in the café after almost crashing his flatbed truck in panic after encountering a “Dead Light” on the road. By the time the investigators arrive, he will have almost calmed down, thanks to several cups of hot coffee, and is starting to feel angry rather than afraid. Investigators handling him with anything less than

earnest belief may well provoke an unpleasant response and even a violent outburst. Jake is used to “talking” with his fists. If confronted with the Dead Light a second time, he will prove cowardly but vicious and may try to escape by stealing someone’s car, which is likely to prove a suicidal endeavor in more ways than one.

### **Mary Laker, age 19, conspirator and proto-femme fatale**

In some ways a physical counterpoint to Emilia, Mary is a trim, healthy-looking, and athletically built young woman. Her demeanor (as the investigators encounter her) is caught between wary and distracted, and masks her slowly mounting panic that something has gone horribly wrong with her plan for her boyfriend to rob the Webb’s cottage. Thus, she takes Emilia’s arrival as proof positive of this.

- **Personal Description:** athletically built, just under 5 feet (1.5 m) tall, with short, ash-blond hair cut into a bob.
- **Traits:** wary, calculating and cunning, and not afraid (if push comes to shove) to get her hands dirty. She is both clever and determined, and will not fold easily under accusation or threat. She will, however, desire to preserve her own life above anything and anybody else.
- **Ideology/Beliefs:** nothing is more important than self-preservation.



Jake Burns



Mary Laker

## DARK TURNS

- **Significant People:** Clem Taylor, her boyfriend (and possible ticket out of this dump).
- **Roleplaying hooks:** it is likely that Mary will act increasingly suspiciously as matters worsen—possibly noticed by observant investigators (**Psychology** roll). She may also accidentally incriminate herself by knowing too much or reacting badly if screams are heard in the woods. Likewise, should Billy Esterhouse be discovered (alive or dead), she will claim not to know him (although Sam Keelham can easily see through such a bluff if he is present or overhears). In extremis, she is not above trying to silence Emilia if she thinks it necessary, taking off when nobody is looking or even using the gun kept in the drawer of the café's cash register (a loaded .22 revolver) to defend herself (or take a car and money by force). This desperate action might come into play if Clem's remains are recognized and linked to her (Sam Keelham; plus, there is an incriminating photograph of Mary in Clem's wallet). If cornered with hard evidence and no means of escape, she may then spill her story in full. She will not stop looking for a way out, however.

### **Winifred and Teddy Brewer,** *ages 68 and 71, unfortunate travelers*

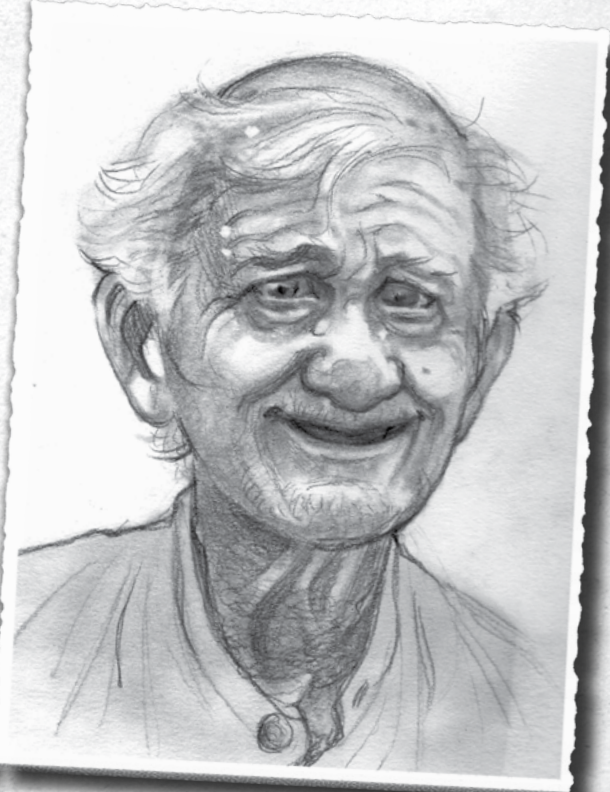
An old, respectable lower-middle-class couple from Boston (he is a retired bank teller and she a homemaker), Winifred and Teddy Brewer are about to have the most ill-fortuned and, most likely, last night of their lives. They are innocent and ineffectual and have no idea what is going on, so will watch all from the sidelines, naturally trying to fade into the background. Occasionally they will offer comments like, "Ooh, Winnie, did you see that lightning?" "There's so much rain, the angels must be crying," and, "Perhaps we should call the police?" at wildly inopportune moments. As things worsen, they will likely respond to the nightmare of what is about to unfold with the doe-eyed confusion of lambs in the slaughterhouse line.

#### *Winifred Brewer, age 68*

- **Personal Description:** slightly stooped, thick and curly white hair, spectacles.
- **Traits:** generous, quiet, and reserved.
- **Ideology/Beliefs:** strongly religious and a devout Christian.



Winifred Brewer



Teddy Brewer

## DEAD LIGHT

### *Teddy Brewer, age 71*

- **Personal Description:** balding with a touch of wispy, white hair, deep blue eyes, and a kind smile.
- **Traits:** generous, quiet, and reserved.
- **Ideology/Beliefs:** the wonder of life is all around.

### **Billy Esterhouse, age 20, terrified thug**

A young tough from the local area, Billy is barely out of his teens but built like an ox and veers between honest work as a day laborer and dishonest work as dumb muscle for what passes for Bolton's criminal element, plus the odd piece of petty thievery with his friend Clem. Though not actually evil in a conscious way, he is lazy, none too bright, and a bully by nature, as well as being easily led by anybody he looks up to, like Clem.

On witnessing the Dead Light erupt from the coffer in the cottage and devour the life from his friend Clem, Billy's mind broke down. He fled in blind panic and has now regressed to a child-like state of sheer terror.

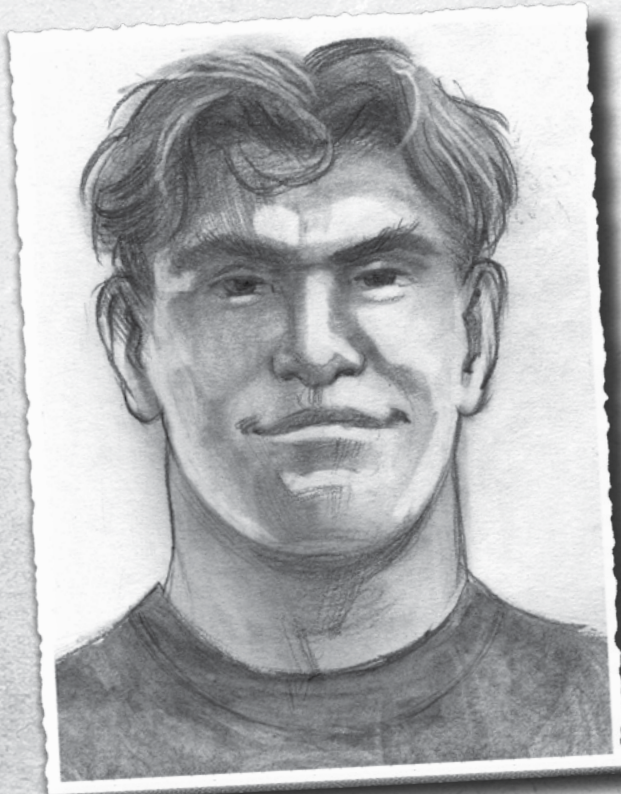
- **Personal Description:** broad, stocky, and built like an ox, thick dark hair and bushy eyebrows.
- **Traits (Currently):** panicky, childlike, and afraid.

- **Ideology/Beliefs:** currently: Something BAD is coming and it's going to eat everyone!
- **Significant People:** Clem Taylor, best friend.
- **Roleplaying hooks:** as the scenario commences, Billy is hiding in the woods, trying to keep dry under the trees and jumping in panic at every lightning flash and peel of thunder. He is lost and has been going in circles since the attack. He knows the Dead Light is out there, having seen it already twice and fled from it. Whether the Dead Light finds him before he encounters the investigators is left up to the Keeper. He remembers everything he's seen but can't deal with it above an almost infantile emotional response. If questioned, he will blabber the truth in childlike terms without fear of recrimination.

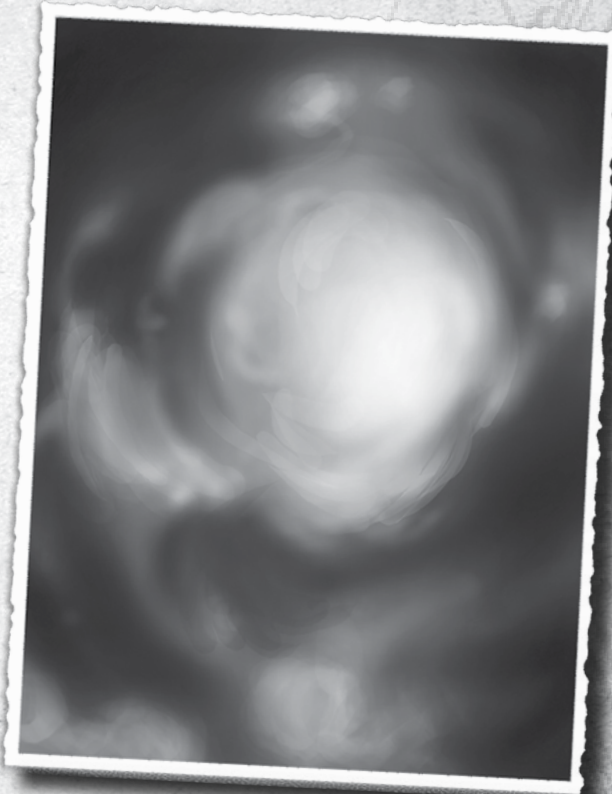
### **The Dead Light**

The Dead Light is an otherworldly, wholly alien and inimical entity. It is not alive, sapient, or tractable in any sense that can be understood by humanity. It is a devourer, a carrion-feeder on the energy of life and the remaining echoes of consciousness that may linger on tainted living remains.

For a full description of the Dead Light and its abilities, see the **Characters & Monsters** section, page 27.



*Billy Esterhouse*



*The Dead Light*

## START: THE ENCOUNTER ON THE ROAD

Read the following aloud, or paraphrase, for the players:

*Despite racing against the rain on your way northwards, the storm has finally caught up with you in earnest and with it, the night has fallen, abyssal black and riven by lightning. Conditions on the rain-swept road force your speed down to a virtual crawl so that your head-lamps can pierce the gloom and keep you on the path. The only thing certain now is that the weather behind you is worse than that which surrounds you, driving you onwards. What should have been an eventless journey has become something dangerous and unpredictable.*

*Without warning, something runs into the path of your car! A pale figure rears up as if from nowhere. As you swerve and brake to avoid hitting it, you have just enough time to realize the figure is a woman—her eyes wide and her mouth open in a scream.*

Thanks to their relatively slow speed, the investigators' car is not likely to hit the woman, although Keepers may wish to call for a **Drive Auto** roll to add some dramatic tension. A failure means that the car just clips her, bowling her over and leaving her somewhat battered and bruised.

The woman in the road is Emilia Webb (see her **Dramatis Personae** entry on page 8). She is in shock, semi-conscious, and borderline suffering from exposure. She is clearly not dressed for the outdoors and she is soaked to her skin. Disheveled, her clothes are torn from running through the woods and she has a livid bruise on her forehead (a successful **First Aid** or **Medicine** roll ascertains that this is at least an hour old by its coloration). She carries no identification or jewelry save for what appears to be an antique silver chain with a small medal made from what looks like an old gold coin (see **The Antique Chain and Coin-Like Medal**, page 14).

The investigators will get nothing out of her at this point, but efforts made to warm her and get her out of the rain (possibly a **First Aid** roll as well) will stop her suffering further and illicit the words “grandfather” and “the light” from her, but little else for the time being.

The investigators' next actions and assumptions are up to them, but the following may be applied:

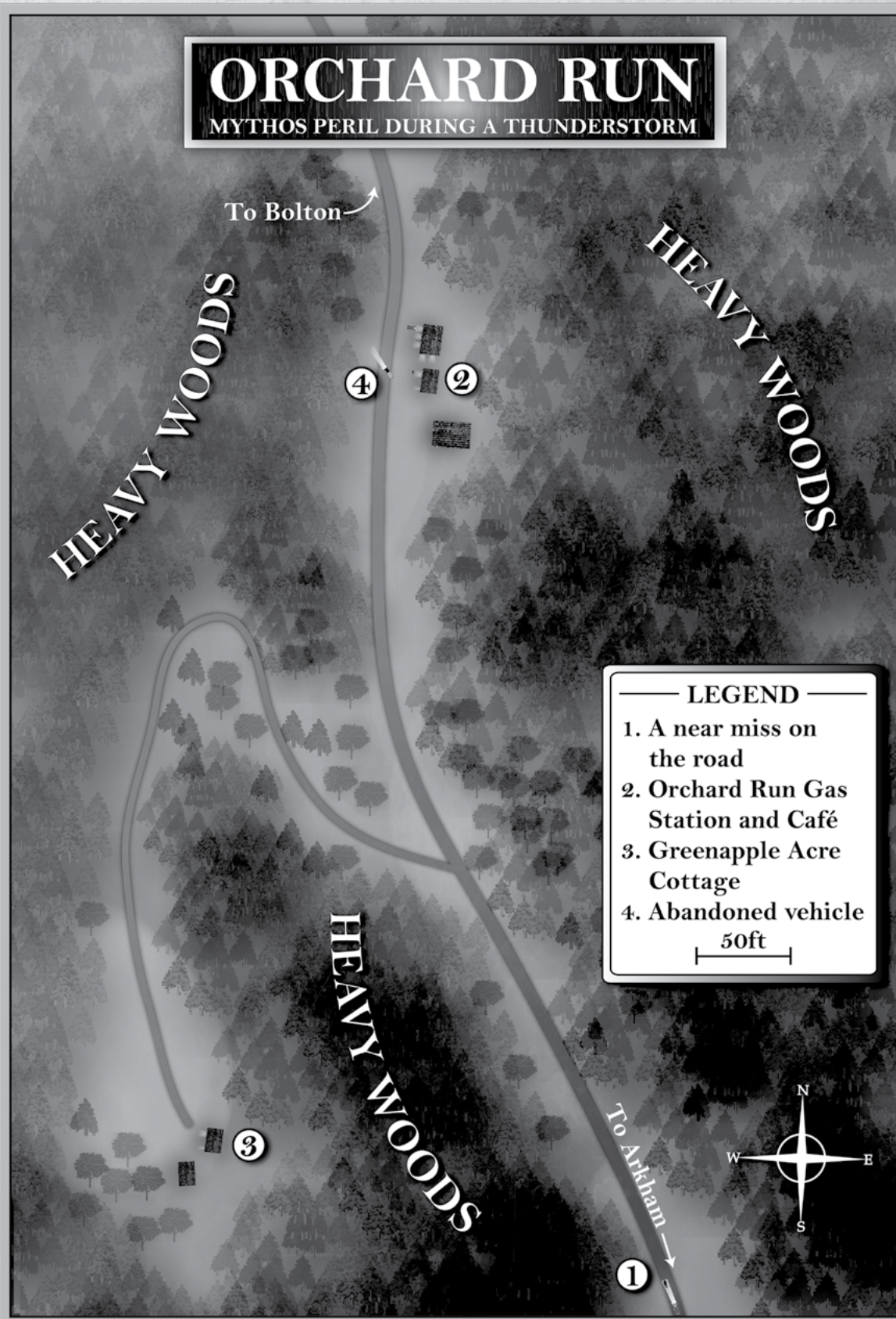
- The longer they wait stationary, the worse time they will have getting started again as the storm is intensifying and the car may end up getting stranded. Just being outside the car for a few seconds means getting clothing soaked with bitter cold, lashing rain.



Encounter on the road

# ORCHARD RUN

MYTHOS PERIL DURING A THUNDERSTORM



### LEGEND

- 1. A near miss on the road
- 2. Orchard Run Gas Station and Café
- 3. Greenapple Acre Cottage
- 4. Abandoned vehicle

50ft





- Anyone familiar with the area might remember (**Know** roll) that there should be a gas station and café maybe a mile up the road.
- Anybody lingering or searching the immediate woodland may make a **POW** roll, which if passed, results in a creepy feeling of being watched. The conditions are dreadful and getting worse and any search of the surroundings reveals nothing useful.
- If particularly intransigent investigators wait too long, there is a chance the Dead Light will show itself, either stalking closely in the woods as an indistinct and eerie presence or by a direct approach, resulting perhaps in an early direct attack.
- If they turn back toward Arkham, the weather will worsen swiftly to far more than a 1920s automobile can handle. They risk crashing, stalling, or slipping entirely from the road (Extreme **Drive Auto** rolls), by which time the Dead Light may seize its chance to strike for one of them. Alternatively, a fork of lightning hits a roadside tree, felling it across the road and preventing the investigators' car going any further.



### THE ANTIQUE CHAIN AND COIN-LIKE MEDAL

A gift from her grandfather, Emilia treasures this item and is careful to avoid losing or damaging it. While its monetary value is approximately \$60–\$100, its worth to Emilia is priceless. The coin-like medal is inscribed with a series of peculiar symbols, which may or not be some form of writing. Only a successful **Cthulhu Mythos** roll will identify the symbols as Aklo script. As to what the medal is, what it says, and its importance is left to the Keeper to determine and may provide a possible seed for a future scenario. The medal bears no further role in this scenario unless the Keeper wishes it to.



The antique chain

## WHAT HAPPENS NEXT?

How the night unfolds after meeting Emilia on the road is entirely up to the Keeper and the actions of the investigators. Although they don't yet realize it, they are in a fight for their very survival.

## WHAT EMILIA KNOWS

Once Emilia is more herself she will be revealed, over the course of conversation, to be a clearly educated woman with a cosmopolitan, middle-class background and a predominately Bostonian accent. She will, thanks to the shock of her immediate ordeal, remain somewhat dazed, very nervous, and unresponsive socially unless directly addressed (successful use of **Charm** or perhaps **Persuade** certainly helps the situation). She will not deliberately lie or dissemble, except that she has a very real fear of being “crazy”—she spent some time in a sanatorium (the Boston Society for the Care of Girls) for emotional disturbance and recurrent night terrors, after her parents died when she was 15—and will not willingly subject herself to that accusation. Just how much she remembers of what has happened to her from the attack to the investigators encountering her on the road is for the Keeper to decide.

- Emilia has lived with her grandfather at the cottage for a little over seven months, while his heath has visibly declined, owing to a heart condition. He has shown her nothing but kindness.
- She knows nothing of Webb's secret save for that “creepy old urn-casket thing.” If she is asked, she remembers it from childhood (in his old Bolton house) and even then it used to give her nightmares. It was something important to him, some kind of family heirloom that she was told never to touch. She was more than happy to comply.
- She knows her grandfather had a locked bureau in his study where he kept valuables (or wherever else the Keeper decides the journal should be) but never saw inside it or knew exactly what was in there. She knows he kept the key on his pocket-watch fob.

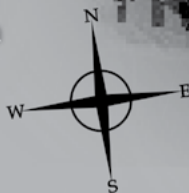
# DEAD LIGHT

**LEGEND**

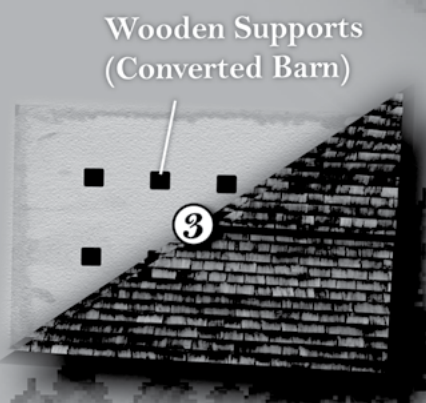
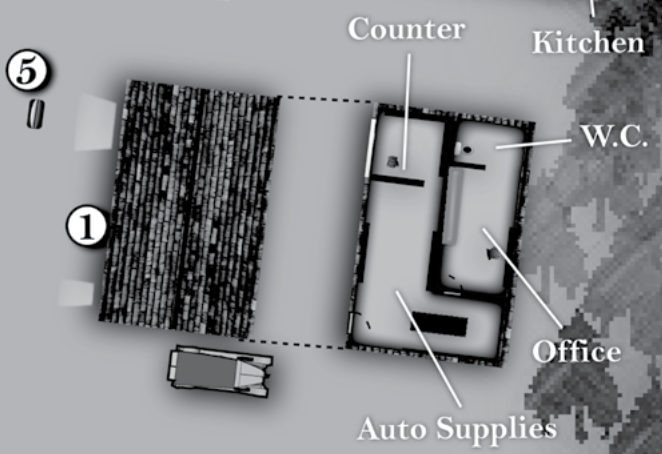
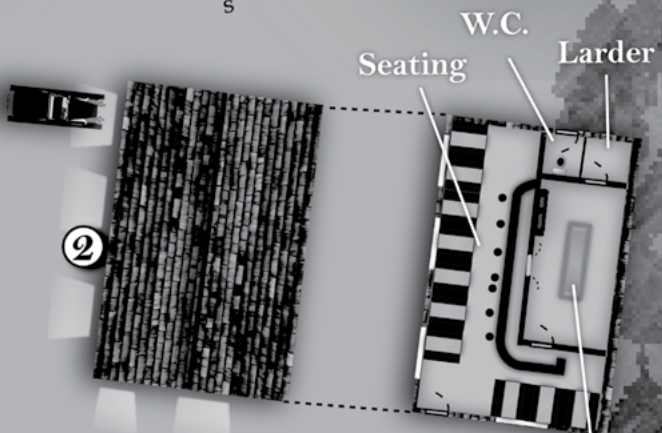
- 1. Gas Station Office
- 2. Orchard Run Gas Station & Café
- 3. Parking Lot Cut-away
- 4. Abandoned vehicle
- 5. Gas Pump

10ft

To Bolton



To Arkham



*Orchard Run Gas Station and Café Map*



## TRAVELING WITH EMILIA

Emilia is being stalked by the Dead Light. Although, having recently fed, it will—for the time being—keep its distance if the investigators drive on with her.

Particularly observant investigators who keep their eyes on the woods beside the road might, between the lightning flashes, spot a glimmer (Hard **Spot Hidden** roll) of a strange white light that lingers behind the trees—there for an instant and then gone again. The Keeper can use such mysterious glimpses to begin to build a sense of growing strangeness and threat.

## ORCHARD RUN GAS STATION AND CAFÉ

The set up here is a modern but modest affair. The businesses are no more than a few years old, comprising a single pump gas station with a wooden framed office and parking garage set back from the road. Likewise, a small diner has been built with an outhouse around the side. It's owned by the Vacuum Oil Company out of New York and managed by the stuffy and slightly officious Sam Keelham.

The diner is run by a local woman, Doreen Adler, who doubles as cook and manageress. Doreen is assisted by a couple of waitresses in the mornings through till mid-afternoon when the café sees most of its trade. In the evenings, Mary Laker, our conspirator, works alone, plying coffee and reheating food to the much thinned-out clientele until closing.

At the time that the investigators encounter it, the lights above the pump and the café are burning brightly through the driving rain. The only sign that anything is amiss through the storm is that a four-wheeled flatbed cattle truck has been slewed across the road at an angle where clearly it has skidded to a halt in the mud, seemingly abandoned, its driver's cab door left open to the elements. The truck almost, but not quite, blocks the road to Bolton. Its wheels rest half sunk into the thick, wet mud.

There is a single, two-seater Ford roadster parked out in front of the café and another, older Packard lodged by the gas station office. No other vehicles are evident. Observant investigators will be able to see figures moving inside the brightly lit café through the windows, but the rest of the rain-sodden scene is deserted, and the gas station office is shut and locked.

## INSIDE THE CAFÉ

As the investigators arrive, there are five people inside the café:

1. Sam Keelham—the manager.
2. Mary Laker—waitress and conspirator.
3. Winifred Brewer—see following.

4. Teddy Brewer—Teddy and Winifred are an older couple who are trying to wait out the storm, unfortunate travelers returning from visiting relatives in Bolton.

5. Jake Burns—newly arrived, the shaken farmer who has just almost crashed into the gas station.

Notes on these characters and their potential reactions to what's going on can be found in the **Dramatis Personae** section for this scenario (page 8). Their statistics can be found in their profiles in the **Characters & Monsters** section at the end of the scenario.

The situation the investigators walk into is already an unsettled one. The attention of everyone present (other than Mary) is, before their arrival, focused on Jake Burns. When the investigators enter, they hear him insisting that a “Dead Light” drove him off the road. Investigators who decide to take a closer look at Jake can see that he is clearly shaken-up.

The only telephone is in the gas station's office. It is not working due to damage caused by the storm.

## ORCHARD WOOD

The woods of the surrounding area were once planted apple orchards (as the name suggests) but have since largely run wild and been partly overwhelmed by invasive species, such as elm and ivy. The result in daylight is picturesque, yet at night and in the storm, the woods are something out of a gothic nightmare. Walking (let alone running) through the dense, gnarled trees is treacherous to the sense of direction and dangerous underfoot due to the many vines, creepers, and roots that can easily tangle and catch up on a shoe. **DEX** and/or **Navigate** rolls should be called for if the investigators wish to make a journey through the woods in the darkness and rain.

It is these woods the Dead Light now haunts. Straying from the established paths into the woods this night without extreme caution and preparedness would be courting broken limbs. Given the storm, a case of exposure might even prove fatal—quite aside from the fact an otherworldly entity is making the woods its hunting grounds.

At the start of the scenario, Billy Esterhouse, Clem's accomplice in the doomed robbery of the Webb cottage, is lost somewhere in the woods; half out of his mind with shock and fear. As already mentioned, Billy's presence in the scenario is left to the Keeper to determine. If things are progressing apace and the players have enough to keep them busy, then Billy may never appear, consumed off-stage by the Dead Light. However, if the Keeper wants to spice things up and introduce a new NPC, then Billy can show up at the café or in the woods, scared and raving about “a light that kills.” Perhaps the Dead Light is hot on his heels, soon to make a grand appearance?

## DEAD LIGHT

### GETTING OUT BY ROAD OR ON FOOT

At various points, the players may be quite tempted to brave the storm either by car (incredibly dangerous given the nature of the vehicles involved and the weather) or on foot to go to Greenapple Acre Cottage (see following) or to try and fetch help. Either course of action is desperate and hazardous, but not impossible, and the Keeper is recommended to simply make plain just what perils this might entail, and then enforce them!

Driving a vehicle (even at slow speed) requires successful **Hard Drive Auto** rolls at a minimum to maintain control and avoid stalling or crashing, increasing to **Extreme** difficulty as the rain begins to wash mud and other debris into the vehicle's path. Other rolls could include:

- **Luck** rolls to avoid lightning strikes or falling tree branches.
- **Hard Spot Hidden** rolls to detect obstacles or dangers ahead (then a **Drive Auto** roll to avoid them).
- **Sanity** rolls to avoid being driven back by the fury of the storm.
- If walking, **Navigate** rolls to avoid becoming lost in the woods.
- If walking, increasingly difficult **CON** rolls to avoid suffering debilitating exposure (failed **CON** rolls may result in 1D4 hit points loss per hour while out in the freezing cold wind and rain, as well as a penalty die to all physical skill rolls and a penalty die to mental skill rolls).

If walking or straying from the car, don't forget to check if the investigators have flashlights (perhaps using **Luck** rolls to determine if there is one or more in the investigator's car). It's dark and stormy, and the woods are going to be very dark. Use the gloom to heighten the tension, separate the investigators, and generally create a foreboding atmosphere.

An attack by the Dead Light is almost certain against anybody caught in severe distress or who crashes a car in the woods—such things will be like flares in the darkness to it.

### GREENAPPLE ACRE COTTAGE

During the course of the scenario, the investigators should learn of Greenapple Acre Cottage (either directly from Emilia, or from another in the café). Draw the investigators to the cottage. Perhaps they might wish to go there to seek Emilia's grandfather, to uncover the source of the danger, or perhaps simply to flee a café under siege, depending on how matters progress. Most likely, Emilia could request they accompany her to the cottage to help her grandfather (who she believes may be injured rather than dead) and to ensure the robbers are gone.

The cottage is set back some distance away from the main road, on the other side of a rising hill, and is therefore quite



*Orchard Run gas station and café*

## DARK TURNS

secluded. Although now rain-slick and muddy with run-off from the storm, the road is freshly graveled and shaded by a deliberate planting of trees and therefore still passable, even in the storm. Note that the Keeper might have one or more of these trees felled and blackened by a lightning strike, or perhaps the bark strangely scarred by the nearby passage of the Dead Light.

It might take ten minutes or longer to reach the cottage by cautious automobile ride (this still requires a successful **Hard Drive Auto** roll), and perhaps 20–30 minutes to reach on foot from the gas station (a slower, wetter, but safer option).

The cottage is a recently renovated, single-storied, old colonial-era property. Behind it sits a small barn (now serving as a garage). The cottage comprises a small hall, a large reception room, two studies, two bedrooms, a kitchen-diner, and a washroom. It is well-appointed and well-furnished to a more than comfortable standard. Traditional New England rustic tastes dictate throughout. There is also a large, dry cellar beneath the cottage in which a modern heating furnace and kerosene-powered electrical generator have been installed. It is suggested that the generator is not working when the investigators arrive—dark houses are, after all, much more creepy! To get the lights working in the cottage, someone will need to go down to the cellar and refuel the generator.

The cottage's front door is banging open and shut in the wind and rain. The whole place is in darkness. A successful **Spot Hidden** roll reveals an abandoned crowbar lying in the mud of the lawn near the front door. It looks as though a man has slipped and fallen, leaving a visible skid-patch that has not yet been eroded by the rain.

Outside of the main reception room, which is the site of the thieves' attack and the unleashing of the Dead Light, nothing is out of order in the house save that the telephone line is as dead as the one in the gas station's office (the storm's fault).

A detailed search of the cottage reveals a lifetime's accrual of knick-knacks, gifts, and mementos crammed into every available space. There is plenty of evidence of a late wife and daughter in numerous photographs, as well as a long career as a well-known and well-regarded country physician, judging from the certificates on the walls. Most of the rooms are unremarkable and feature nothing out of the ordinary or unexpected.

### The Reception Room

Obviously, the site of a violent altercation, the three key points of interest here are: two dead bodies—those of Dr. Godfrey Webb and Clem Taylor—and the opened metal coffer.

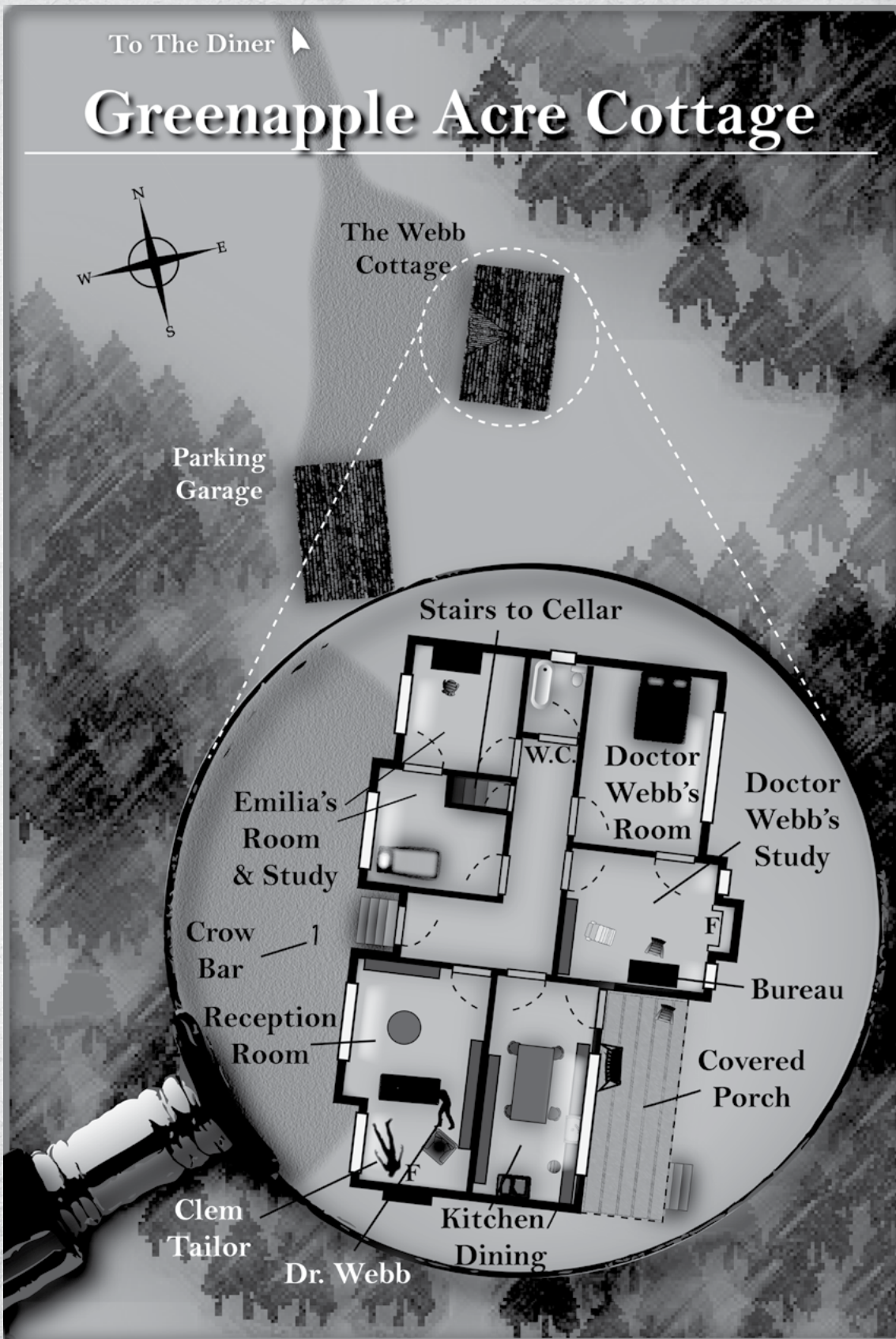
Webb, in life a classic example of a New England patrician with a thin, heavily lined face and close-cropped white hair, is slumped against an armchair, his shoulder bloody and face



*The aftermath of a violent altercation*

To The Diner ▲

# Greenapple Acre Cottage



*Greenapple Acre Cottage Map*

## DARK TURNS

ashen. A successful **Medicine** roll determines that he died of heart failure (as the Dead Light was unleashed), otherwise it may appear that Webb died from blood loss as a result of the shotgun wound in his shoulder. Searching the body reveals a small key on a pocket-watch fob.

Clem Taylor's remains are in a strange and horrific condition. He was a young man in his early twenties, but now his features are contorted in agony and almost unrecognizable. His jawbone and many of his joints have been self-dislocated in the throes of violent convulsions and

### *Handout: Dead 1a*

The useful, if unorthodox, resident of the casket—our “sin-eater”—is, as far as I can ascertain, no creature currently known to science. Where it came from—and when—I do not know, nor did my predecessor from whom I inherited it, though it is undoubtedly many centuries old, if not more. Its uses have been many over the years, although it has predominantly been employed to rid certain local socially-conscious families of unwanted offspring, be they the result of centuries of inbreeding, unfortunate accidents, or other unwholesome activities. The legality of the creature's use is debatable; its efficacy is not, even in such cases where death by other means proved intractable. My conscience in this matter—and that of those who came before me—is clear, for many of the “children” would never have survived regardless, given their deformities or other, less obvious, abnormalities. As for the rest, the Lord does not suffer such blasphemies to live.

he lies like a discarded and broken marionette on the floor. The lower half of this body has been reduced to ashes, as if some intense heat had burnt him from the ground up. On what remains of his upper body, his skin is blood-blotched and blackened as if his veins had exploded within him, and his eyes are red-black masses of hemorrhage. Why the Dead Light did not finish completely consuming Clem is a mystery—perhaps it was affected by the storm, or the warm blood of Clem's accomplice, Billy Esterhouse, lured it away.

Witnessing the broken remains of Clem Taylor calls for a **Sanity** roll (1/1D4+1 loss). A crude, sack mask (torn off during the struggle) and a recently fired, single-barreled 20-gauge shotgun lie next to Clem's body. Two spare shells can be found in Clem's pocket, while his wallet contains a single dollar bill, a gas coupon, and a small, folded photograph of Mary Laker eating cotton candy at the county fair. If the investigators have already met Mary at the café they instantly recognize her; otherwise, her face is unknown to them.

The overturned metal coffer immediately looks out of place both with the décor and the room. Perhaps 16 inches wide by 9 inches tall (41 cm by 23 cm), it is trough-shaped, featureless, and is mounted on small, clawed metal feet. The remnants of an oddly smelling wax seal remain around the edges of its hinged lid. The inside appears lead-lined. There is something distinctly funereal about its appearance (although it seems too large for an urn), an assumption compounded by a heavy spill of fine white ash from where it has been dropped onto the floor beside the hearth. Anybody with POW 70 or greater gets a feeling of distinct unease while handling or looking for too long at the coffer. The unease turns to physical revulsion and nausea the longer the coffer is held or looked upon—call for a **Sanity** roll if this becomes the case (1/1D2 loss).

### **Emilia Webb's Bedroom and Study**

A search of Emilia's bedroom and study reveals that she takes regular sleeping drafts. Some correspondence shows that she has recently spent time at the Boston Society for the Care of Girls (a successful **Know**, **Medicine**, or **Psychoanalysis** roll confirms that this is an up-market sanatorium), but has been released with a clean bill of health.

### **The Doctor's Study**

This room is given over to Dr. Webb's old personal letters and records, largely out of date books on medicine, a small library on the natural history of New England, and a sizable collection of *Lepidoptera*, pinned out in glass-fronted frames hung on the walls. A sturdy, locked bureau contains the following items of interest: \$600 in cash, an account book for

## DEAD LIGHT


the Arkham First National Bank (containing a balance of \$19,000), a pot of funny-smelling wax-ointment, and a small black leather-bound journal hidden under piles of legal papers and professional certificates. If the key from the doctor's pocket-watch fob is not found, a **Locksmith** or **Mechanical Repair** roll is required to break into the bureau. While a casual inspection of the bureau's contents will find most of the items described, a successful **Spot Hidden** roll is required to find the journal (**Handout: Dead 1—parts a, b, c, and d**).

The majority of the journal has been left blank except for the innermost pages, on which what the Dead Light is used for and the means to recall it has been written out in cool and rational—yet shocking—terms, painstakingly set in a small, neat hand. However, the page describing how to control and send the Dead Light against a specific target

has been torn from the book. An initial (skim) reading of the journal provides +1% Cthulhu Mythos and costs 1D4 Sanity points.

Beside the “instructions” is a page on which single letters are matched with dates and three and four-figure numbers. From the stains and smears on this page, it appears the previous page may have been removed due to a catastrophic ink spillage. There are 16 entries in all, and the dates are erratically interspersed over the last 40 years or so, with the most recent date listed being 11/10/1919. The full realization

*Handout: Dead 1b*




### DR. WEBB'S JOURNAL

The real Lovecraftian element in this scenario lies not just with the otherworldly and outré nature of the entity, but also in the secret of how it came to be there. What the (outwardly decent) Dr. Webb and his predecessors used it for, without any understanding of what it really was, is terrible knowledge. Discovering this will hopefully add a greater depth to the experience for the players than simply encountering a strange monster alone. As an idea, it speaks to the generations-old “wrongness” that pervades Arkham, Dunwich, and the surrounding lands. Should such knowledge become known, call for **Sanity** rolls (1/1D4 loss). Perhaps Dr. Webb's journal can be used as a springboard to other investigations and ties to conspiracies further down the line, affecting remote families, farms, and other less pleasant locales. Such developments may be enhanced through the investigators' connection with Emilia Webb—assuming she survives this scenario.

#### *Dr. Webb's Journal*

*English, late 19th–early 20th century*

- **Sanity loss:** 1D4
- **Cthulhu Mythos:** +1 percentile (skim)/+3 percentiles (full study)
- **Mythos Rating:** 6
- **Study:** 8 weeks
- **Spells:** Recall Sin-Eater. (The spell to safely deploy the Dead Light is missing from the journal.)



*As in all things: safety first. Should the sin-eater escape its confines, then the only way to recall it is to provide it with a suitably prepared “patient,” such that it becomes satiated and lethargic and willingly returns to its coffer. Inscribe the spiral mark (shown) in blood (preferably the patient's, but not essential) on the patient's forehead. The patient does not need to be a child, but it must be human and, naturally, alive at the point of contact; experiments with animals and corpses carried out by my antecedents were, apparently, most unsatisfactory. If the patient is conscious, then they will need to be suitably restrained. Once all preparations are complete, perform the recitation as phonetically transcribed below and permit the sin-eater to perform its duties, after which, it will return to its casket. Once it is within, close the lid and seal it immediately with a liberal application of the aromatic wax ointment.*

that these 16 entries represent a likely tally of murdered newborns and others by the agency of Dr. Webb and the Dead Light requires a further **Sanity** roll (0/1 loss).

### Dr. Webb's Bedroom

Dr. Webb's room seems to be quite ordinary. In fact, everything points to a well-ordered and structured man, with clothes neatly stored, shoes polished, and only useful, functional items in abundance. A successful **Spot Hidden** roll does locate a small, soft leather-bound pocket Bible,

*Handout: Dead 1c*

tucked away in a sock drawer. Inside, there is a handwritten inscription (**Handout: Dead 2**):

The inscription, in faded blue ink, appears to have been written many years before. If shown to Emilia, she can confirm it is her grandfather's Bible given to him by his father, and that the handwriting is definitely not her grandfather's (the Bible has been passed down, father to son, across a number of generations). She isn't sure as to the full meaning of the inscription, remembering that her grandfather once told her that, "*The sins of the physician shall be judged by the Lord alone.*" Whatever that meant?!

Further searching proves fruitless—it is the doctor's journal in his study that would most benefit the investigators' attention.

### The Cellar

Apart from dust, cobwebs, and packing crates, the only item of interest down here is a domestic electrical generator system, which could be used to shock the Dead Light back to its natural habitat outside of this world. The investigators will need to either lure the monster to the cellar or run some form of a trap off from it (requiring a successful **Electrical Repair** roll).

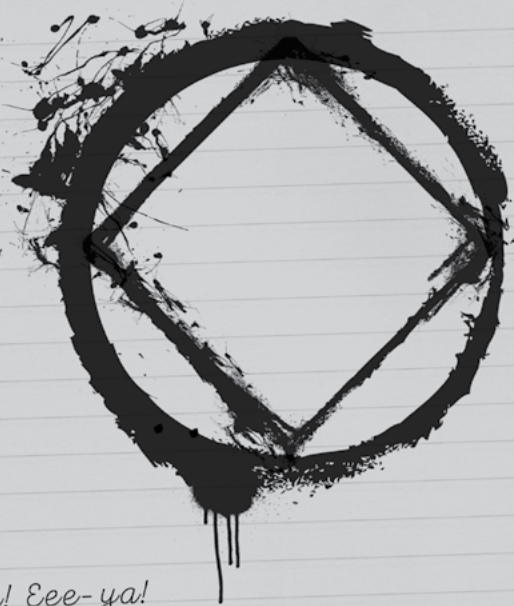
## DRIVING THE ACTION FORWARD AND MAINTAINING SUSPENSE

This scenario features elements of both the gothic (the storm, an abandoned cottage, a conspiracy to do harm, the sins of the past unleashed on the present), and pure survival horror (the monster in the woods, being hunted, being cut off from the outside world, being trapped in a confined space with strangers, possibly being picked off one-by-one). It is up to the Keeper to choose which of these elements to bring to the fore and exploit as they wish, while they may let others languish or simply serve as set dressing for the scenario as needed. Select what is appropriate for the kind of game your players will enjoy and the kind of game you like to run.

**The following are a few notes for consideration:**

#### *Slow the Pace for Investigation*

If you want to bring out the investigative element in this scenario, do not rush to unveil the Dead Light or have it attack too early, as this may provide a defensive mentality in the investigators too soon. Instead, bring



*Eee-ya! Eee-ya!  
Hej makesh menee.  
Saak mizef kayissee wenizen.  
Nakaan wetij nee sej naymma.*

*I was taught the sin eater can be summoned and directed to seek out a person at some distance, if the correct phraseology is used, this being subtly different to the procedure previously noted, requiring modification to the symbol pattern and phrasing. I detail this below but warn*

## DEAD LIGHT

up the strange phenomena more slowly. You may also wish to have the storm abate somewhat to more readily allow the investigators to walk about (the roads are completely washed out and muddy enough to make leaving the area still dangerous). Make Emilia Webb, rather than the monster, the focus of the mystery to begin with. Keep her incoherent and suffering from amnesia early on, unable to remember what happened until she sees the Dead Light for herself (or is taken back to the cottage and has it all come flooding back to her). In this case, it may be advisable to make the doctor's journal less accessible or dangerously so—for example: having Emilia as the only source of knowledge as to its existence, placing it behind a loose brick in the cellar wall, or in a locked strongbox out in the barn (and therefore exposing the investigators to danger in order to retrieve it).

### *Foreshadow the Monster*

A slow and suspenseful build-up of strange phenomena can be used to build tension and thrill. Dimly seen lights glowing in the woods or across the gas station lot, getting closer—particularly if first seen by one of the NPCs and not the investigators—is an excellent start. Strange noises on the (dead) telephone line or wailing interference on the radio, power fluctuations, phosphorescent glows on metalwork and power cabling—all can point to something strange that could just be the storm... or is it? Have an NPC picked off by the creature (all that is heard is a terrifying scream), with the investigators finding the body in a state akin to that of Clem Taylor—thus seeing the horror it can inflict before they see the thing that caused it.

### *The Grand Entrance*

Early or late in the proceedings, when the Dead Light appears, give it a grand entrance. Whether flowing like a monstrously unnatural silver-like fire through the air between the trees, somewhat like a hunting serpent, or pouring, like liquid light, from the mouth of one of its victims as it exits the ravaged body. Its first arrival in the scenario should be a pivotal event and you should treat it as such. Take time to describe it fully, its utter alien-ness, how it glows deathly white and leaves a phosphorescent afterglow, as well as its contemptuous disregard for the investigators and any threat they or anybody else poses. It is an almost languid terror, as unhurried a predator as a butcher selecting a fattened pig from a pen, and as certain as the Grim Reaper.

### *The Weak Fall By The Wayside*

The set up and the situation of this scenario contains multiple NPCs. They not only provide narrative exposition and someone for the investigators to interact with but also supply the Keeper with victims as needed to establish the danger of the Dead Light (and its *modus operandi*) before

the investigators try to combat it. Use them as such. It's also worth remembering on the players' behalf that, like the old joke about two men fleeing a hungry lion, you don't have to run faster than the lion to escape, just faster than the man next to you...

### *Tear Down The Walls*

The Dead Light will not relent, and mere physical barriers alone will not stop it. Its hunger is implacable, as the creature is truly alien and it should be presented as such.

### *Handout: Dead 1d*

K	10/21/1879	220
G	6/29/1881	335
D	1/2/1888	650
K	11/14/1889	430
N	10/10/1893	685
W	10/18/1895	840
J	4/8/1897	1,100
C	5/10/1897	1,650
J	2/21/1900	1,350
H	8/30/1904	2,050
G	7/17/1906	2,745
R	7/16/1908	2,760
F	5/23/1910	3,000
L	9/26/1915	4,100
L	7/5/1919	4,595
E	11/10/1919	1,500



## DARK TURNS

This relentlessness is particularly important if the Keeper is emphasizing the survival horror element of the scenario. If the investigators flee, it will pursue. If they hole up, it will tear down or burn through any barriers they attempt to put between it and them. It does not tire and it cannot be reasoned with or deceived. It also cannot be entrapped like a common animal, and while incomprehensible, it is also clever. Clever enough to destroy sources of light, smother flames, damage cars, topple trees, and strike from ambush (such as, say, from the roof of the café). Its natural inclination is to strike, feed on one life and then to depart to consume that stolen energy properly before returning. However, it is not a slave to that behavior and is more than capable of dealing harm at will or acting simply to prevent the escape of the humans. In short it is as clever, persistent, and as vicious as the Keeper desires.

### *Handout: Dead 2*

May God  
have mercy  
upon the  
physician.

### *Present Them With Hope, Then Snatch It Away*

If the trope of a situation contrived to have no easy means of escape—in this case, the isolation of the storm—seems too simplistic to the Keeper, then they might consider confounding the expected convention by allowing communication with the outside or temporary escape—but leaving a sting in the tail. Have the police or other potential help reachable by phone, but either in complete disbelief or simply not willing to risk the roads. Or worse, allow the police to be called in and have them arrive at the gas station mid-adventure only to have the Dead Light kill them. Likewise, you might leave the possibility of escape open, but not for all involved.

### *Make Them Choose And Make Them Act*

As this scenario operates on a countdown imposed by the confined situation and timescale, as well as the predation pattern of the Dead Light itself, it is of vital importance to the scenario that the investigators not be passive participants in unfolding events once they intersect with the situation. It should always be obvious that if confronted with the Dead Light and left to their own devices, the NPCs are going to, at best, cower and panic and, at worst, turn on each other and the investigators—ultimately, they are going to die. If they remain passive, so are the investigators. If the players become passive, spur them into action by threat, strange phenomena, or NPC activity of a dangerous or dangerously foolish kind. Give them something to react to. Only the investigators can take matters in hand, and it is only they that can ensure their own survival.

## REACHING A CONCLUSION

As the night travels toward dawn, and matters at Orchard Run progress, the creature's attacks should be accelerated, with fewer and fewer intervals between them. If, at last, perhaps only one or two investigators and it remain, and if they haven't come up with a cogent plan by this point, the Keeper should feel no particular qualms in hunting them down mercilessly with the Dead Light. Staying alive until dawn is the only victory they can hope for.

If the investigators try hard enough to simply flee, leaving the NPCs behind, have the price of escape be those NPCs' deaths on their conscience (along with the accompanying Sanity loss), and perhaps further deaths beyond those as well as the Dead Light slowly, night by night, cuts a swathe through the countryside. Not only do the surviving investigators lose 1D6 Sanity points for leaving the NPCs to their deaths, have the investigators lose a further 1D6 Sanity points a week later as the realization grows that the creature is still loose and eating its way through the local inhabitants. (Some Keepers may wish to inflict further Sanity losses as the investigators sit back and hope someone else deals with the situation.) Of course, others may begin to watch the investigators—the taint of suspicion following them.

## DEAD LIGHT

Should the investigators contrive to extinguish the Dead Light by their own means, be it electrical or incendiary—from experience, players presented with such a conundrum will come up with some wildly inventive ways of trying to achieve this—this is an unalloyed victory and should see a return in reinforced Sanity to them (award +1D10 per investigator who helps deal with the Dead Light). Additionally, there may be a possible financial gain with Emilia rewarding them (should she live) for saving her, as well as corroborating whatever story they come up with for explaining what has happened. Loudly proclaiming the truth will likely not get the investigators further than a padded cell, and the Bolton authorities will most likely be glad to accept anything that sounds vaguely sane, however unlikely, from a lightning strike to a murderous rampage by Clem and Billy.

If the investigators pursued the **Containing the Dead Light** option (page 28), then they may have achieved a darker form of victory, which might equally scar their minds, depending on who was chosen and how they arranged for the Dead Light to feed.

## CHARACTERS & MONSTERS

### Emilia Webb,

*age 23, semi-amnesiac granddaughter*

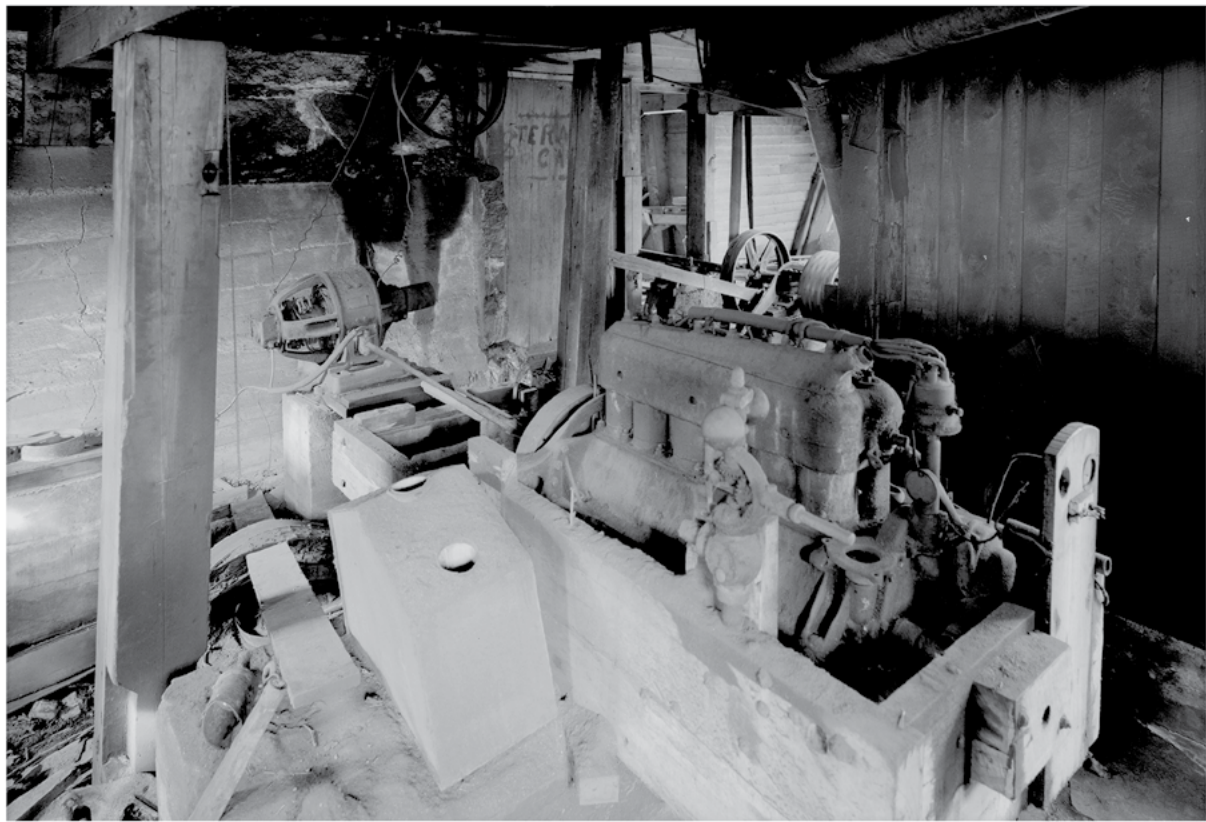
STR 40	CON 50	SIZ 45	DEX 70	INT 80
APP 60	POW 50	EDU 85	SAN 50	HP 9
DB: 0	Build: 0	Move: 8	MP: 10	

### Combat

Brawl	25% (12/5), damage 1D3
Dodge	35% (17/7)

### Skills

Accounting 30%, Climb 30%, First Aid 50%, History 40%, Listen 40%, Medicine 30%, Persuade 45%, Psychology 20%, Science (Biology) 30%, Science (Chemistry) 25%, Spot Hidden 35%, Stealth 40%.



*The generator in the cellar*

## DARK TURNS

**Sam Keelham,**  
*age 48, cowardly gas station manager*

STR 40 CON 50 SIZ 50 DEX 50 INT 80  
APP 70 POW 45 EDU 60 SAN 45 HP 10  
DB: 0 Build: 0 Move: 7 MP: 9

**Combat**

Brawl 45% (22/9), damage 1D3  
Dodge 25% (12/5)

**Skills**

Accounting 70%, Appraise 40%, Charm 30%, Electrical Repair 20%, History 40%, Listen 30%, Mechanical Repair 50%, Persuade 40%, Psychology 30%, Spot Hidden 40%, Stealth 30%.

**Jake Burns, age 42, disturbed pig farmer**

STR 80 CON 70 SIZ 55 DEX 50 INT 80  
APP 45 POW 55 EDU 50 SAN 55 HP 12  
DB: +1D4 Build: 1 Move: 7 MP: 11

**Combat**

Brawl 50% (25/10), damage 1D3 + 1D4  
12-g Shotgun 40% (20/8), damage  
4D6/2D6/1D6 (not on person)  
Dodge 25% (12/5)

**Skills**

Accounting 20%, Appraise (Pig) 60%, Drive Auto 30%, Fast Talk 35%, Listen 25%, Mechanical Repair 60%, Natural World 45%, Psychology 20%, Spot Hidden 30%, Stealth 40%, Throw 55%, Track 50%.

**Mary Laker,**  
*age 19, conspirator and proto-femme fatale*

STR 40 CON 50 SIZ 45 DEX 70 INT 80  
APP 60 POW 50 EDU 85 SAN 50 HP 9  
DB: 0 Build: 0 Move: 8 MP: 10

**Combat**

Brawl 25% (12/5), damage 1D3  
.22 Revolver 35% (17/7), damage 1D6 (not on  
person, in cash register)  
Dodge 35% (17/7)

**Skills**

Art/Craft (Sketch) 40%, Charm 80%, Climb 40%, First Aid 35%, Listen 50%, Persuade 50%, Psychology 40%, Sleight of Hand 40%, Spot Hidden 30%, Stealth 35%.

**Teddy Brewer, age 71, unfortunate traveler**

STR 35 CON 65 SIZ 50 DEX 40 INT 70  
APP 60 POW 65 EDU 66 SAN 65 HP 11  
DB: 0 Build: 0 Move: 3 MP: 13

**Combat**

Brawl 25% (12/5), damage 1D3  
Dodge 20% (10/4)

**Skills**

Accounting 80%, Drive Auto 35%, History 60%, Listen 30%, Mechanical Repair 40%, Natural World 60%, Psychology 40%, Spot Hidden 70%.

**Winifred Brewer, age 68, unfortunate traveler**

STR 20 CON 70 SIZ 35 DEX 45 INT 60  
APP 55 POW 60 EDU 43 SAN 60 HP 10  
DB: -2 Build: -2 Move: 4 MP: 12

**Combat**

Brawl 10% (5/2), damage 1D3-2  
Dodge 25% (22/9)

**Skills**

Accounting 40%, Appraise (Apple Pie) 90%, Fast Talk 55%, First Aid 60%, Natural World 45%, Occult 40%, Psychology 60%, Spot Hidden 50%.

**Billy Esterhouse, age 20, terrified thug**

STR 70 CON 70 SIZ 85 DEX 50 INT 65  
APP 60 POW 40 EDU 60 SAN 32\* HP 15  
DB: +1D4 Build: 1 Move: 7 MP: 8

*\*(indefinitely insane: underlying insanity—loss of any further Sanity points results in an immediate bout of madness for 1D10 rounds, prone to delusions).*

**Combat**

Brawl 70% (35/14), damage 1D3+1D4  
Dodge 25% (12/5)

**Skills**

Climb 30%, Cthulhu Mythos 05%, Drive Auto 25%, Intimidate 70%, Mechanical Repair 30%, Navigate 30%, Psychology 15%, Stealth 25%, Throw 40%.

## DEAD LIGHT

### **The Dead Light, *hideous devourer***

When the seal on the metal coffer in Greenapple Acre Cottage was broken without the proper precaution, the entity was released from the burnt human ashes within and into the world. The name given to it by Jake Burns, the farmer whose truck almost crashed into the gas station, of "Dead Light" is a purely descriptive one; it resembles nothing so much as a spill of silver-white ink, which somehow both sickens and attracts anybody who looks on it.

In size it is perhaps 6.5 feet (2 m) long, moving at waist-height through the air with little recourse to gravity, much like a denser fluid flushing through disturbed water. It radiates a deathly-cold light that pulses and flares erratically, but which increases in proximity to intelligent life. Such a curious effect often exerts a fatal attraction that paralyzes the weak-willed onlooker, allowing the entity to draw close, and then to attack and feast (which it will do compulsively if given the opportunity). Having fed, unless attacked, it will then temporarily retreat to digest its meal before returning for more.

#### ***What It Wants***

It has no real desires understandable to humans except a desire to consume; it has slumbered for years in the lead casket and now is rather hungry, especially having been violently disturbed into action during the attempted robbery. The electrical storm is also confusing its otherworldly senses and coralling it to some extent, making it respond as if threatened.

#### ***What It Will Do***

It will erratically patrol the area near its release, never staying in one place for long, but not straying far from its prey (i.e. any humans in the area). It will shadow, stalk, attack, and consume a single victim, then retreat and later repeat the pattern; it will carry on doing so until it has either feasted on everybody in the area, been dealt with successfully or until the light of day drives it back into the place it came from. (See **Other**, page 29, for further details.)

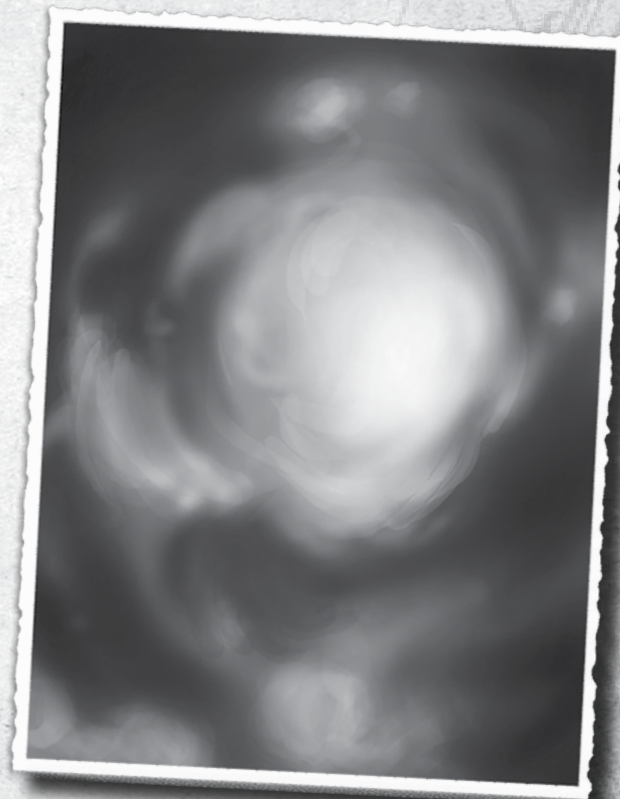
#### ***How Can It Be Harmed?***

The Dead Light is not made from terrestrial matter nor bound by terrestrial laws. It has no discernible organs or biological structure, and has the physical constancy of an extremely dense liquid (such as mercury); all of which make it very difficult to directly harm. Kinetic, physical, and chemical attacks that would normal inflict 6 or less points of damage are completely ignored; damage greater than 6 points causes only minimum damage. Fire will harm it (doing half normal damage). Touching the entity inflicts painful injury on contact (1D6+2 damage). See **Tendril Lash** and **Armor** for further details (following).

#### ***How Can It Be Stopped?***

The Dead Light has two principle vulnerabilities: daylight, in which it cannot exist—not a lot of help to the investigators at present—and electricity. A source of electrical energy, of sufficient strength, in contact with it will disrupt its hold on Euclidian reality and is the surest way of getting rid of the entity by force. In game terms, this needs to be something like a full jolt from a suitably rigged domestic electrical generator system (such as the one in Dr. Webb's cellar, page 22), or a lightning bolt (if enterprising investigators can arrange such a thing by creating an improvised lightning rod).

Such an attack forces the Dead Light to make a **CON** roll. If it fails this roll, it disintegrates and is cast back into the extra-dimensional angles from whence it came. The Dead Light's vulnerability to electricity can be hinted at by its reaction to lightning; it perceivably flinches at the storm's lightning flashes, and if lightning strikes nearby it forcibly recoils and flees from the immediate area. At the Keeper's discretion, any "magical" forces and weapons experienced investigators may already be in possession of may harm it to some degree, particularly those intended to banish forces from other spheres of existence. There is also another, darker, solution to the Dead Light as discussed in **Containing the Dead Light** (following).



*The Dead Light*

## DARK TURNS



### *Containing The Dead Light*

The secret and terrible purpose of the Dead Light lies in the journal of the now late Dr. Webb, which lies hidden in his cottage (**The Doctor's Study**, page 20). Webb knew not of its origin or true nature, nor the means by which it was bound (which long predated him, going back to the colonial period and perhaps far, far beyond that). Only its use to him was known. It was for Dr. Webb and the one whose practice he inherited (and who knows how many before them) a kind of "sin-eater." A thing for safely getting rid of nightmarish and misbegotten children born to certain families. A device for the murder of half-formed monsters and tainted kin too terrible to live, but which might not have been safe or certain to "kill" by normal means. A particular spiraling mark would be painted in blood on the forehead of the intended living victim; certain words (phonetically written in his journal, though now lost) spoken and the coffer would be opened. It was that simple, the Dead Light would feast unto the rendering of the victim to a fine ash and then return with the dust to the coffer, gluttoned, and satiated; bound by the alien phrases spoken aloud by the doctor. There was also another ritual, subtly different, for attracting the Dead Light's attention and returning it to its imprisonment, should it ever accidentally escape. (Its existence suggests tonight is not the first time such an occurrence has taken place.) This "procedure" still remains. Should the investigators uncover it, they are free to repeat it and thereby deal with the Dead Light. All they will need, of course, is a sacrificial victim...

**STR** 70    **CON** 70    **SIZ** 90    **DEX** 80    **INT** 80  
**APP** —    **POW** 100    **EDU** —    **SAN** —    **HP** 16  
**DB:** +1D6    **Build:** 2    **Move:** 6    **MP:** 20

### *Combat*

**Attacks per round:** up to 4 (1D4 tendril lash or 1 consume).  
**Tendril Lash:** 1D6+2 damage and ignores armor (inflicts necrotic wounds not dissimilar to frostbite). By concentrating this effect, the Dead Light can burn through materials and intervening barriers short of dense metals and stone. Individuals touching or striking it with bare hands will also automatically suffer this damage, as will any physical object used to strike it.

## DEAD LIGHT

**Consume (maneuver):** if it succeeds, the Dead Light melds inside its victim. The victim suffers 1D10+5 CON damage per turn until dead. They die in agony as deathly light pulses from within their body and boils from their eyes and mouth, and their flesh begins to burn and turn to ash (Sanity roll for viewing the Dead Light consume a victim is 1/1D6 loss).

**Mesmeric Effect:** anybody directly looking on the Dead Light for more than a few seconds will need to make a POW roll or suffer from its mesmeric effect for every minute they are exposed. This increases in severity if within 6 feet of the creature to a Hard POW roll. If the POW roll is failed, the victim is subconsciously held by the otherworldliness of the entity, unable to move. All actions while held are made with one penalty die. The victim may attempt a POW roll (with the penalty) once per round if they wish to escape from the mesmerism and flee.

Tendrils Lash	70% (35/14), damage 1D6+2
Consume (mnvr)	60% (30/12), damage 1D10+5 CON per turn until dead
Dodge	40% (20/8)

**Armor:** 6-point against all kinetic, physical, blast, and chemical attacks (damage up to 6 points is completely ignored); damage greater than 6 points causes minimum damage. See vulnerabilities.

**Vulnerabilities:** the Dead Light cannot exist in daylight, which has a cumulative 5% chance per turn of full exposure of pushing it back from whence it came. Likewise, direct electrical discharge of considerable strength forces it to make a CON test or suffer the same fate. Fire will harm it but less than it would a terrestrial creature, inflicting half normal damage (e.g. 1D3 per turn if it can be engulfed in flame). Merely poking at it with burning brands will give it pain and may force it back, but will not seriously hurt it.

**Other:** its senses are better than a human's and it does not require light to see. It can also burn its way through anything short of lead given enough time. Materials less dense than an inch (2.5 cm) of metal, or five inches (12.5 cm) of wood or earth, are transparent to it. It is also drawn toward creatures in pain or severe emotional distress, which attract it like a shark is drawn to blood. Worse for anybody trying to evade it, although not actually intangible, it can control its mass and form to compress itself and squeeze through confined spaces (about an inch/2.5 cm wide at the narrowest), much as in the manner of a slug.

**Sanity Loss:** 1/1D4 Sanity points for seeing the Dead Light. Viewing the Dead Light consume a victim costs 1/1D6 Sanity loss.



*Opposite: The Dead Light pursues an investigator.*



# SATURNINE CHALICE

*Where Angels Fear to Tread*

## INTRODUCTION

*Saturnine Chalice* is a short scenario, playable in one session, that can be run either as part of an ongoing campaign or as a stand-alone adventure. Set in the 1920s, the scenario—like *Dead Light*—can be run any time the investigators are taking a long drive through the countryside.

A faulty fuel gauge leaves the investigators stranded on a lonely road. The nearest town is miles away, but there is a large house nearby. The occupants might have some fuel, or even a phone to call for assistance. Unknown to the investigators, inside the house, almost nothing is as it seems. An incorporeal horror is imprisoned there and intends to use them to help it escape.

The scenario works best with groups of up to five investigators. The atmosphere is intended to be weird and strange. More of an investigative than a combative scenario, the investigators have to deduce what is really going on and what the consequences of their actions might be, rather than face a straight-up monster fight—although it might be that, too, depending on what your players enjoy!

## KEEPER'S INFORMATION

### EVENTS SO FAR

Miles from the nearest town or village, off a little-used country road, is the Weyland house. A two-story building in the Second Empire-style, topped by a cupola, it was built towards the end of the 19th century by Augustus Weyland. The Weylands were an old-money family. As well as being wealthy, Augustus Weyland was a learned occultist.

Even as a child, Augustus had a controlling personality. The family's wealth meant he was used to getting his own way; however, he was not without compassion or kindness. He met his future wife, Evangeline, while they both studied history at university. It was during this time that Augustus discovered the occult—a fascination with the dark and forbidden arts that would shape the rest of his life. The reason for its allure was simple: it promised him power and knowledge that money could not buy.

Evangeline died giving birth to their only child, Veronica. Augustus never truly recovered from this loss and it led to him being a distant figure in Veronica's early years as he retreated into solitary research (during which he first discovered *The Book of Abramelin*). The family's maid, Rosemary Lynwood, and manservant, Jeremiah Lynwood, cared for Veronica throughout her childhood, although Augustus was finally able to "connect" with Veronica as her tutor, home-schooling his daughter in the arts, sciences, mathematics, history, and the occult.

Due to the isolation of their home, Veronica had only occasional contact with the outside world as a child. While Augustus hosted a number of dinner parties for fellow occultists, she was usually confined to her room during these events. In time, Veronica grew to share her father's interest in the occult, convincing him to let her study philosophy and the occult at university. The resulting experience gave her a taste of travel—and she wanted more. Augustus granted her wish when she asked to embark upon a round-the-world tour after she graduated.

Veronica and Augustus kept in touch via letters as she traveled. In one such missive, Augustus informed her that her extended absence from the house had given him the opportunity to attempt a ritual he had been preparing for since she was a young girl: the Abramelin Operation (see *The Book of Abramelin* box, nearby).

*Opposite: The Weyland Estate*



## THE BOOK OF ABRAMELIN

*The Book of Abramelin* is a 15th-century grimoire written by Abraham of Worms (born c. 1392, died c. 1458), a Jew from Worms, Germany. The focus of the book is a long and complex ritual known as the Abramelin Operation, named after Abramelin the Mage who taught it to Abraham. It allows magicians to contact their Holy Guardian Angel.

There are numerous benefits from “knowledge and conversation” with one’s Holy Guardian Angel. Initially, this allows the magician to summon and bind a myriad of demons so they can no longer have a negative influence upon the magician’s life. Following this, the magician has the ability to use a number of magic squares in the book, giving them access to a wide range of powers (e.g., premonition, transmogrification, flight, invisibility, conjuration, etc.). The text advises these powers are only to be used when there is a true need for them.

Copies of the text from the 15th century have been found written in German and Hebrew. The book returned to popularity in 1897 when Samuel Liddle MacGregor Mathers published *The Book of the Sacred Magic of Abramelin the Mage*, his translation of a French edition from 1850. Mathers was one of the founders of the Hermetic Order of the Golden Dawn. The book became particularly important to members of the Order, such as Aleister Crowley, especially when he later developed the mystical system of Thelema.

*The Book of the Sacred Magic of Abramelin the Mage* is divided into three “books:”

- **Book One** is a letter from Abraham to his son, Lamech, explaining that the knowledge imparted in this collection will be his inheritance. Abraham then outlines the quest he undertook to obtain the “Veritable and Sacred Magic” that has been passed down through the ages and ultimately to him by Abramelin the Mage.
- **Book Two** contains the very detailed and complex instructions on how to perform the Abramelin Operation. This involves months of prayer and studying of religious texts in a precisely constructed environment before the magician’s Holy Guardian Angel will appear. After this, the magician summons and binds the demons of Hell.
- **Book Three** contains a large number of magic squares and explains the powers that each one grants. They can only be used once the magician has communed with their Holy Guardian Angel.

Its systematic and scientific-like approach to magic made the book popular with occultists of the period, but it also developed a reputation as being dangerous. Because it detailed how to bind demons, some believed that dark forces desired this knowledge to be suppressed, and it, therefore, put owners of the book in danger.

Unknown to Mathers, the French edition he translated contained many errors and omissions. For example: older German and Hebrew copies had an additional book between Book One and Book Two of the French edition that contained additional spells; the French magic squares were only partially filled in; the French edition stated the Abramelin Operation took six lunar months, whereas the older texts stated 18 months, etc. This meant that the only English translation of the text available in Western occult literature in the 1920s was inherently flawed. This would not be rectified until the publication of a new edition in the early 21st century, comparing and translating various older German and Hebrew editions.



*The Book of Abramelin*

### The Operation

Augustus had rooms on the second floor of the house converted into the perfect environment required to perform the Abramelin Operation. The Lynwoods were given paid leave during the six lunar months Augustus believed he would need to complete the ritual. Despite such preparations, his Holy Guardian Angel did not appear. Augustus refused to believe it was his self-centered desire for knowledge and power that caused the ritual to fail. Instead, he blamed the text, believing it was flawed (correctly, as it turned out).

Augustus searched for older copies of *The Book of Abramelin*. He made it known far and wide in the occult community that he was willing to pay large sums for them. News of his search ultimately reached Lester Goodman, a personification of the Dark Man avatar of Nyarlathotep.

Lester, a procurer of rare books and artifacts, visited Augustus and offered him what he sought: a 15th-century copy in Early New High German. Additionally, he provided Augustus with a lamp that he claimed had previously been used by magicians who had successfully performed the Abramelin Operation. Augustus was unaware the lamp was really a **Beacon of Chaos** (see box, nearby). He purchased both items and the Crawling Chaos departed, amused by what would follow.

After examining the texts and identifying various inconsistencies (such as the ritual actually requiring 18 months, not six), Augustus communicated his findings to Veronica and attempted to perform the Abramelin Operation a second time. After 18 months, when an intensive three-day period of prayer was due to begin that would culminate in the appearance of Augustus' Holy Guardian Angel, the Beacon of Chaos activated and a Shapeless One appeared instead.

The entity asked Augustus why it had been summoned. Augustus, believing it was his Holy Guardian Angel, revealed his motivation: to see proof of the divine with his own eyes. He hoped this would renew his faith that he would one day see his wife, Evangeline, again in a life beyond this. When the Shapeless One offered him the chance to see "the face of God," Augustus accepted, although he did not realize which "god" the entity meant. The Shapeless One transformed Augustus into a being of pure energy and took him to the Court of Azathoth. The experience broke his mind and Augustus joined the dancers there, where he will remain until the end of time.

Days later, when the ritual should have been complete, the Lynwoods returned to the house, found their employer's corpse, and alerted the authorities. The following inquest declared Augustus died from a heart attack.

### Veronica Returns

Veronica was informed of the tragedy and returned home. As the sole beneficiary of her father's will, she inherited the family fortune. She knew her father had been fit and healthy, making a heart attack unbelievable to her. Instead, she believed the Abramelin Operation had been sabotaged. Reading Augustus'

## BEACON OF CHAOS

To the untrained eye, these artifacts appear to be ornate glass hanging lamps, such as those required in the Abramelin Operation. They are actually comprised of a clear, flawless crystal not found on Earth. A Beacon of Chaos harvests a large number of magic points that are eventually used to summon a Shapeless One (page 58) from the Court of Azathoth.

Every time a beacon is lit, it absorbs and stores 1 magic point from all those in the immediate vicinity, who feel a brief moment of tiredness that swiftly passes. The number of magic points required for activation is dependent upon the amount of crystal used in its construction; that amount is never less than 1,000 magic points.

Once the required amount is reached, all magic points stored in the beacon are spent. It shines with an unearthly brightness and a Shapeless One appears. The beacon summons the same Shapeless One again on subsequent uses if it still exists. Otherwise, another is summoned.

The beacon in this scenario requires 1,280 magic points to activate, corresponding to the number of times the lamp would be lit from the start of the Abramelin Operation to the beginning of the stage during which the Holy Guardian Angel is said to appear.



*The Beacon of Chaos*

journal, she learned Lester Goodman had sold Augustus the German manuscript and lamp. Lester became Veronica's prime suspect, but without proof or apparent motive, she could not confirm her suspicions. So, Veronica formulated a plan to obtain the evidence she needed.

Working on the assumption that the operation had summoned a malevolent spirit rather than a Holy Guardian Angel, Veronica intended to capture the entity responsible and interrogate it to learn who was ultimately responsible for her father's death. This would mean following in her father's footsteps to summon the same entity; however, Veronica took additional precautions.

Concluding that magic squares were acceptable practices (as the last section of both the English and German texts were full of them), Veronica set a trap to imprison the entity once it appeared. Using the magic square (or *kamea*) of Saturn, Veronica created four sigils aligned with the planet's correspondences: *barrier*, *bind*, *obstacle*, and *prison*. She carved these onto four lead items, each depicting one of the four faces of the cherubim, and positioned them within the house at the four cardinal points (north, east, south, and west). In case anything went wrong, she left a record of her preparations and motivations in her journal.

Veronica would have made her father proud in that she successfully performed the operation. As she was (also) unaware of the true purpose of the Beacon of Chaos, the Shapeless One appeared before her, too. Veronica demanded to know what had happened to her father and the entity told her. When it said it knew nothing of Lester Goodman, Veronica became enraged and threatened the entity that there would be dire consequences if it lied to her. The Shapeless One became hostile and began stealing her memories, making Veronica believe she was trapped in the oratory with no way of escape. Before the Shapeless One could steal all of her memories (including knowledge of the ward on the house), Veronica impaled herself on the wand she would have used in the summoning and binding of demons.

When the Shapeless One subsequently attempted to leave, it could not. Veronica's sigils created a barrier that trapped it inside the house. Furthermore, Veronica's death deprived the Shapeless One of the knowledge of how the ward was constructed, and what could break it. The fruits of its victory had proven to be a lead-poisoned, or "saturnine" chalice.

When the Lynwoods returned at the end of their paid leave, the Shapeless One trapped them inside the house and stole Jeremiah's memories, trying to find the knowledge of how to break the ward. Of course, the hired help knew nothing that could help the Shapeless One, causing it to fly into a rage and drive Rosemary to insanity and then death.

Since then, the Shapeless One has waited for someone to enter the house and thereby facilitate an escape. During this passage of time, its hatred for humanity has grown. Before it returns to the Court of Azathoth, it will make humanity pay for what it has done—but, it knows it must change its tactics in order to escape and enact its revenge.

## HANDLING PUZZLES

During the scenario, various occult puzzles will be encountered. For most groups, the puzzles can be solved with a successful combined **Occult**, **INT**, and **Language** roll; however, some groups may prefer to work out the puzzles for themselves rather than using skill rolls. For the latter, please refer to the **Quick Reference** guidance on pages 44 and 45. The Keeper may wish to have the group try and figure out the first puzzle for themselves to give them a sense of the "work," while later puzzles are resolved with a skill roll to keep the pace of the game moving along. There's no right or wrong way to handle the puzzles other than determining what approach will most appeal to your players.

## RECOMMENDED READING AND VIEWING

*The Book of Abramelin* is a real book. As mentioned, Mathers' *The Book of the Sacred Magic of Abramelin the Mage* is the only published English translation available during the 1920s. Georg Dehn and Steven Guth compiled, edited, and translated revised and expanded editions entitled *The Book of Abramelin* in 2006 and 2015.

That said, the author would like the stress the following: *Keepers should not feel that they have to read any version of The Book of Abramelin in preparation for this scenario.* The information contained herein should be sufficient to answer any important questions the investigators may ask. If it is not, then these answers are not critical to the investigators' success.

To help the Keeper get a feel for the weird atmosphere intended in this scenario, the author recommends Robert Aickman's short story "The Hospice" from *Cold Hand in Mine*. The story was particularly inspirational for this scenario.

## TIME AND SETTING

The scenario can take place at any time during the 1920s, Veronica's death having occurred in the fall preceding the investigators' arrival. This helps to determine what date the calendar shows in the bedroom (see **Bedroom**, page 48). Augustus died two years before Veronica.

The Weyland house can be anywhere the Keeper wishes, as long it is miles from any town, in the deserted countryside. An ideal location is somewhere to the "west of Arkham, where the hills rise wild, and there are valleys with deep woods that no axe has ever cut." (*The Colour Out of Space*, H. P. Lovecraft).

## SATURNINE CHALICE

The Keeper may also find *A Dark Song* (Gavin, 2016) to be of interest. The film tells the story of a woman who hires an occultist to help her perform the Abramelin Operation. Although the aspects of the ritual in the film differ wildly from those outlined in *The Book of Abramelin*, this does not undermine the story and it contains some powerful imagery.

### DRAMATIS PERSONAE

This section contains the descriptions and roleplaying hooks for the key NPCs in this scenario. Notes on their statistics can be found in the **Characters and Monsters** section, starting on page 57. The ages given for the Weylands and Lynwoods are those when they died.

#### **Augustus Weyland, age 67, master of the house**

Augustus performed the Abramelin Operation to see proof of the divine and renew his faith that he would see his wife, Evangeline, again. His body now rests in the mausoleum alongside his wife, but his broken mind dances forever before Azathoth. In the scenario, the Shapeless One conjures an illusion of Augustus to interact with the investigators.

- **Description:** appears exactly as he does in a painting of him in the lounge. Augustus has an above-average build and wears

a well-tailored suit, with a pocket watch and chain hanging from his waistcoat pocket. Silver streaks his hair and beard.

- **Ideology/Beliefs:** there is more to this life, and he will learn the truth.
- **Traits:** a natural leader; confident, firm but polite, and a talented multi-linguist.
- **Roleplaying hooks:** Augustus, like the house's other inhabitants, is a conjuration created by the Shapeless One. He is there to help convince the investigators to "banish" the demon and, more importantly, break the ward that allegedly traps his, and the others', souls within the house.

#### **Veronica Weyland, age 34, lady of the house**

Veronica performed the Abramelin Operation to obtain proof that her father was murdered. She constructed the ward that now traps the Shapeless One in the house. Her body is in the oratory, impaled by her wand. In the scenario, the Shapeless One conjures an illusion of Veronica to interact with the investigators.

- **Description:** beautiful and graceful, with long, pale hair, twisted into a loose, slightly messy chignon. She wears the black mourning dress she died in. Ashes occasionally fall from her hair and trickle down her forehead, but she is oblivious to this.
- **Ideology/Beliefs:** the world is a beautiful place, and she will explore it all.



Augustus Weyland



Veronica Weyland

## DARK TURNS

- **Traits:** happy, inquisitive, and driven; like her father, also a talented multi-linguist.
- **Roleplaying hooks:** another of the Shapeless One's phantoms, there to manipulate the investigators. The Shapeless One also stole some of Veronica's memories before her death, which it is using to help create its illusions.

### Jeremiah Lynwood, age 55, loyal manservant

Jeremiah was married to his wife for more than 30 years. During this time they were in the employ of the Weyland family. He had simple tastes and enjoyed his work. His memories were stolen by the Shapeless One, leaving him a mindless wreck. His body is in the basement, in his wife's arms, although the Shapeless One uses his form to interact with the investigators.

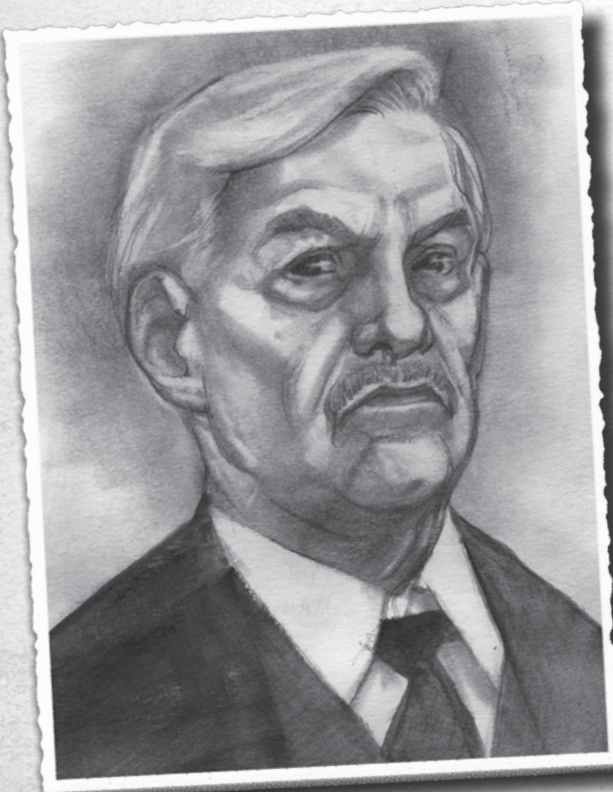
- **Description:** Jeremiah is dressed in typical butler's attire: long black jacket, grey waistcoat, white shirt, etc. He has a rugged and stern face, with slightly sunken eyes, as well as an impressive head of silver/gray hair.
- **Ideology/Beliefs:** the happiness of his employers and guests is paramount.
- **Traits:** he is polite and firm, with an unreadable poker face.
- **Roleplaying hooks:** poor Jeremiah's memories have been instrumental in helping the Shapeless One create its charade.

He, too, is unaware that he is actually dead (at least initially) and being used to push the investigators towards freeing the thing that murdered him.

### Rosemary Lynwood, age 53, devoted maid and cook

Rosemary took much pride in her work, keeping Mr. Weyland's house spotless. She was happily married to her husband, and they'd hoped to retire in ten years' time and buy a home in the country. She was driven to madness and death by the Shapeless One. Her body is in the basement, holding her husband's corpse, although the Shapeless One uses her form to interact with the investigators.

- **Description:** dressed in a traditional maid's dress, Rosemary is tall and wiry. Her curly black hair is held in a neat bun. She always smiles but rarely seems to blink.
- **Ideology/Beliefs:** perfection and cleanliness come above all else.
- **Traits:** attentive and intense, Rosemary can be somewhat unnerving.
- **Roleplaying hooks:** trapped like her husband and her former employers, Rosemary has no idea she is assisting the Shapeless One in gaining its freedom.



Jeremiah Lynwood



Rosemary Lynwood

## SATURNINE CHALICE

### **Evangeline Weyland, age 33, demonic torturer**

Evangeline died giving birth to Veronica. Augustus never got over her death. Her body is interred in the mausoleum, although the Shapeless One uses her form to interact with the investigators.

- **Description:** once beautiful, Evangeline is recognizable from the portraits in the lounge. However, she is now dirty and naked, with clawed hands. Her eyes have been gouged out and long claw marks run down her cheeks. Her mouth is full of sharp, blackened teeth and her long black hair partially obscures her face.
- **Traits:** psychotic and filled with rage.
- **Roleplaying hooks:** Evangeline has been cast by the Shapeless One as a terrifying, relentless demon, determined to slaughter everyone in the house, starting with the Weylands and their servants, until she can be “banished.”

### **Lester Goodman, age unknown, avatar of Nyarlathotep**

The Shapeless One crafts a vision of Lester from Jeremiah's memories, from the one time Lester visited the house.

- **Description:** dressed in an expensive, tailored suit, Lester has a regal bearing. Slightly above average height and build,

he has a firm handshake and piercing eyes. His smile appears predatory.

- **Ideology/Beliefs:** unknowable to human minds.
- **Traits:** suave and charismatic, yet disquieting.
- **Roleplaying hooks:** Lester's true nature should not be revealed (as it was not revealed to Jeremiah), but the Keeper should convey a sense of power and menace in their portrayal of him.

### **The Shapeless One, angel from the Court of Azathoth**

In the Court of Azathoth, creatures, gods, and all manner of things between dance forever around the Demon Sultan. Among their number are the Shapeless Ones, beings born from the dreams and blasphemous mutterings of the Blind Idiot God. They may be the inspiration behind the concept of angels in various religions, as they act as intermediaries between lesser beings and the “Vast Lord of All.”

Being insubstantial means the Shapeless One relies on the investigators' assistance to break the ward imprisoning it, believing the best way to accomplish this is to manipulate the investigators into thinking they are doing something “good.”

For a full description of the Shapeless One and its tactics and abilities, see the **Characters and Monsters** section, page 58.



*Evangeline Weyland*



*Lester Goodman*

## START: OUT OF GAS

The scenario begins with the investigators traveling through the countryside. The Keeper can set the scene by paraphrasing the following or reading it aloud to the players:

*The investigator acting as the navigator for your group has identified a short cut through the countryside that could take an hour or more off your journey. Since leaving the highway, you've seen fewer and fewer cars on the road to the point where you've now not seen another vehicle for quite some time.*

*It is mid-afternoon on a deserted, tree-lined country road, flanked by picturesque rolling hills, fields, and the occasional patch of woodland. Suddenly, the engine starts to splutter. Your driver hasn't noticed that the fuel gauge has failed to move from "full" since you stopped at a gas station a long time ago. The vehicle judders to a halt. A quick tap on the fuel gauge sends the needle straight to "empty."*

*The map shows that the next town in either direction is miles away. On foot, you wouldn't reach a town until well after sunset; however, although it is not on the map, just ahead you can make out a large house in a clearing, surrounded by trees, set back from the road. Surely, in such an isolated location, they must have a vehicle—maybe even some fuel or a telephone to call for a tow-*

## ALTERNATIVE BEGINNINGS

If you've used the investigators' running out of gas to start a scenario before, then instead, their shortcut through the countryside leads to them becoming hopelessly lost—they must have missed a turn somewhere. Fortunately, for them, there's a big house over there where they could stop to ask for directions.

Once the investigators and their vehicle are within the grounds of the Weyland estate, then the Shapeless One can convince them that their car just won't start, leading to the phone calls for assistance or recovery, or a search of the Weylands' garage to find tools to fix it themselves. Either way, they're here now for the rest of the scenario...

*truck. There is no need for anyone to stay with the vehicle—there's no-one around to steal it. Going to the house for help seems the obvious way for you to get back on your journey...*



Out of gas

## SATURNINE CHALICE

### OUTSIDE THE HOUSE

The investigators will most likely spend some time exploring the house and grounds during the scenario. As such, these are detailed first in the following section. After this, the various encounters and events are presented. Some encounters are tied to particular locations while others can occur anywhere, as noted in the text. These events can also occur in any order the Keeper wishes.

### GARDEN

A gravel driveway leads from the road, cutting through the woodland surrounding the grounds before forming a ring around the house. Between the drive and the house is a once well-kept garden that Veronica planted. Low shrubs line the edge of colorful flowerbeds where weeds are now taking hold. Three paths lead through the garden: to the garage from the rear west door; to the driveway from the front door; and to the mausoleum from the rear east door.

In the corner of a flowerbed near the front door, a 3 foot (90 cm) wide pit is full of ashes and lumps of charcoal. This is where Augustus and Veronica deposited waste from the

censer in the oratory, using the coal pan on the landing. The pit is several feet deep. Ashes below the surface retain some odor of the incense from the censer (cinnamon, olive oil, and so on).

### GARAGE

North-west of the house, the garage is a converted stable with three doors and three stalls within. The left-most stall holds an imported 1913 Rolls-Royce 40/50 hp (from 1925, this model became known as the Silver Ghost). Workbenches and racks house tools and spare parts. A red two gallon (7.5 liter) tin gasoline can is on the bench. It is full of gasoline, but the Shapeless One makes the investigators believe it is empty. Likewise, the car's tank is half full but appears empty. Attempts to start the car results in apparent failure.

The middle stall is lined with equestrian equipment, unused for years (Veronica kept a pony as a young girl). The stall is now a workshop. There are woodworking tools and a pile of white pine offcuts from the work done in the oratory. The right-most stall holds Veronica's gardening equipment, including hand tools, a lawnmower, and a chainsaw (lacking fuel).



Weyland Estate map



## WELL

North of the house, near the tree line, halfway between the garage and the mausoleum, is a stone-lined water well. It is covered by a roof. Attached to a winch is a bucket that has fallen into the well. The well is deep; if anything is dropped into the well, water, shrouded in darkness, can be heard at the bottom. The water is drinkable.

## MAUSOLEUM

North-east of the house is a modestly-sized neoclassical mausoleum constructed from marble, with pillars flanking its double doors. A skylight in the domed roof allows interior illumination.

The interior room is sunk into the ground. A handful of steps lead down from the entrance to where a central stone sarcophagus contains the coffins of both Evangeline and Augustus. Life-size effigies of the pair on the lid show them laying side by side, eyes closed, holding hands. The lid can be lifted with a combined STR of 100 or more. The Shapeless One only makes Evangeline's coffin visible.

On the left- and right-hand walls are 16 openings intended for the coffins of future Weylands. The rear wall has a row of alcoves with marble vases for flowers.

## EXTERIOR OF THE HOUSE

No smoke rises from any of the three chimneys (this may confuse investigators who later notice fires in all the fireplaces). There are balconies above the veranda (accessible from the oratory) and the kitchen (accessible from the bedroom and the chamber). The latter has been covered with two inches (5 cm) of fine sand, like the chamber. The wind has caused some sand to drift down the east and west sides of the building. Lines of sand can be seen between the roof tiles. Curtains are open at every window, and every room is illuminated.

**Keeper note:** if looking through the lounge, library, and dining room windows, the investigators can spot three of the four items that form the ward (the bust, the lectern, and the ox statuette; see **Quick Reference: The Ward Items and Sigils**, pages 44-45). These stand out as they point towards the window, rather than into the room (no roll required).

## FIRST FLOOR AND BASEMENT

### HALL

The double front doors are inlaid with stained glass in an art deco design. Mahogany paneling is used throughout the hall, which also contains a number of oil paintings of local landscapes in expensive frames. A successful **Spot Hidden** roll reveals that the skies in the paintings change over time to mirror the sky outside (0/1 Sanity point loss).

An impressive chandelier illuminates the hall. A successful **Hard Spot Hidden** roll reveals the wires leading to some of the lightbulbs are loose and others disconnected. Yet, impossibly, all the lightbulbs still shine.

There is a telephone on the wall, next to the door to the basement.

### LOUNGE

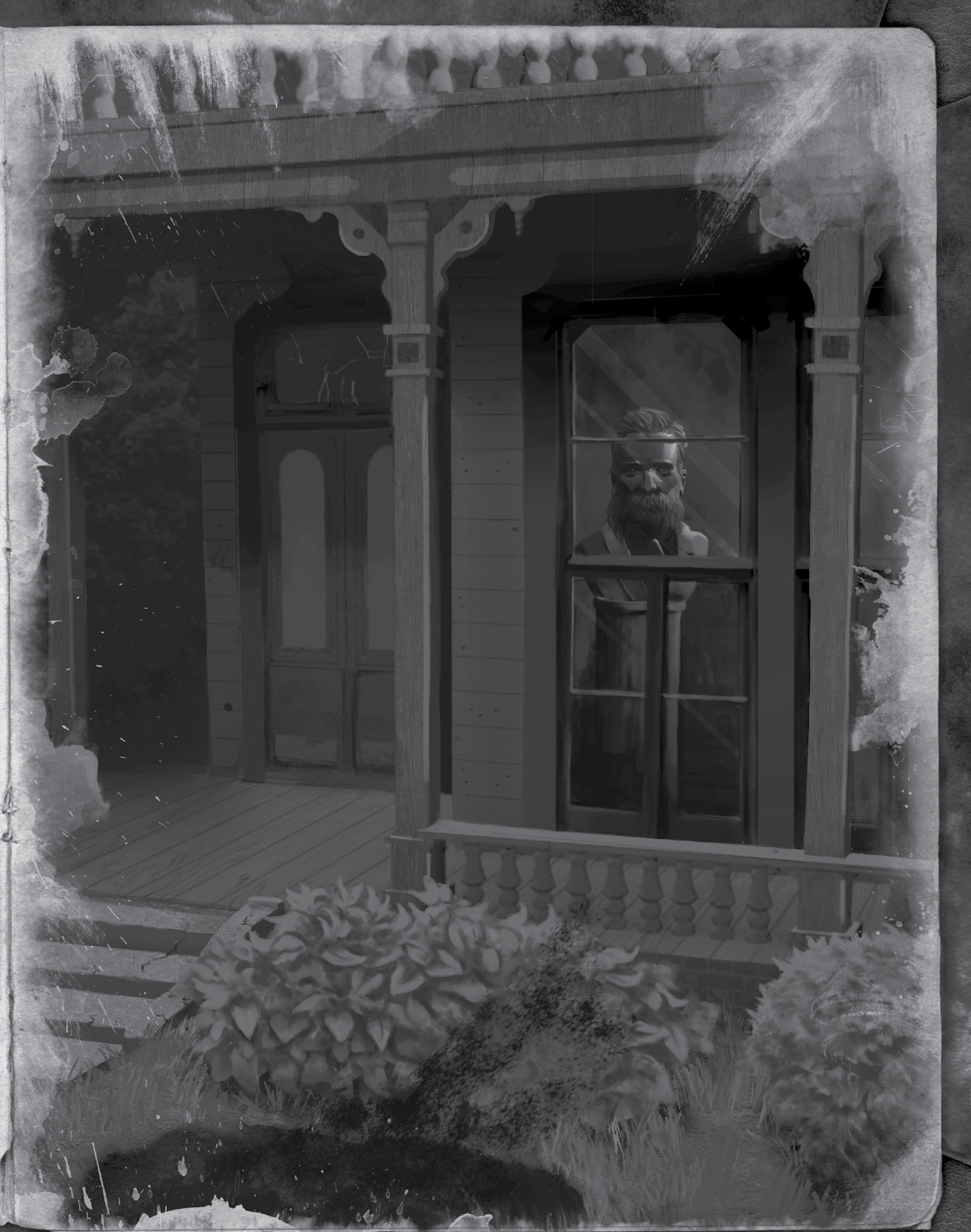
White paneled walls make this room appear very bright. There are five large portraits around the room:

- Evangeline in a white ballgown is the largest, above the fireplace.
- Augustus and Evangeline together.
- Augustus in a well-tailored suit.
- Augustus with Veronica as a child.
- Veronica in her university graduation gown, holding her diploma.

A piano occupies the north-west corner. Its stand holds sheet music featuring works by Mozart, Beethoven, and Bach. A chandelier hangs from the center of the ceiling and, below it, is a coffee table. A recently lit cigar perches upon the edge of an ashtray. A successful **Spot Hidden** roll reveals the cigar is not burning down. Four long sofas form a square around the coffee table.

The fire in the fireplace is lit (a successful **INT** roll to recall there was no smoke from any of the chimneys outside). On the mantelpiece is an ornate French Empire-style mantel clock made of gold, flanked by two candlesticks. The clock-face is to the left, with a figure of Minerva to the right (the Roman goddess of wisdom, medicine, strategy, trade, and various arts and crafts).

**Keeper note:** the item in this room that forms part of the ward is a bust of Augustus. It stands atop a white marble pillar in front of the south-facing window. Curiously, the bust looks out of the window, not into the room. It is covered in a thin layer of black paint that can easily be scratched



## DARK TURNS

*Handout: Saturnine 1a*



away to reveal the lead beneath. A successful **Spot Hidden** roll reveals the bust depicts Augustus wearing a tie, into which is carved the sigil representing "Obstacle." (**Handout: Saturnine 1** plus **1B**, if the players are solving the puzzles for themselves.) A successful **STR** roll is required to lift and carry this heavy item.

### LIBRARY

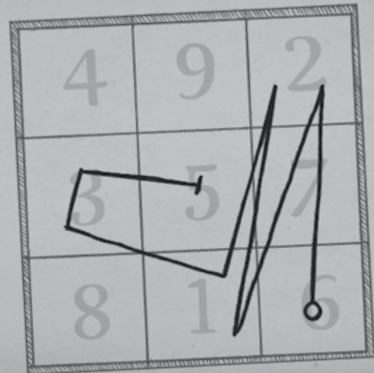
Floor-to-ceiling mahogany bookcases occupy all the room's wall space. They contain an extensive (and expensive) collection of books, most of which are leather-bound. The main topics are the occult, theology, history, and philosophy. Some books lay open on a central reading table surrounded by comfortable chairs. All are open at passages discussing depictions of angels in the three main Abrahamic religions (e.g., the nine choirs of angels in Catholicism; the invisible messengers in Protestantism; the *mal'akim* in Judaism; the *mala'ikah* in Islam). Descriptions of these can be paraphrased from **Handout: Saturnine 5**.

There are several gaps on shelves around the room, but more than the number of books on the table. The remainder

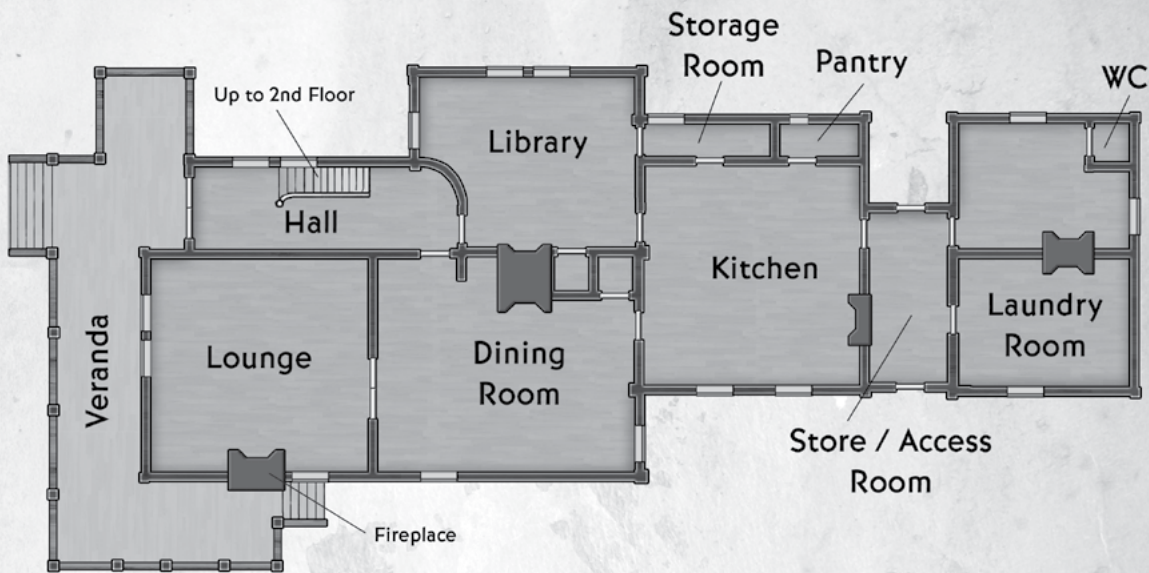
*Handout: Saturnine 1b*

*To solve the puzzle: the circle in each sigil represents the number at the start of the word. Lines then proceed in order to the next number (or to another part of the same box if it is the same number). The small perpendicular intersection marks the last number.*

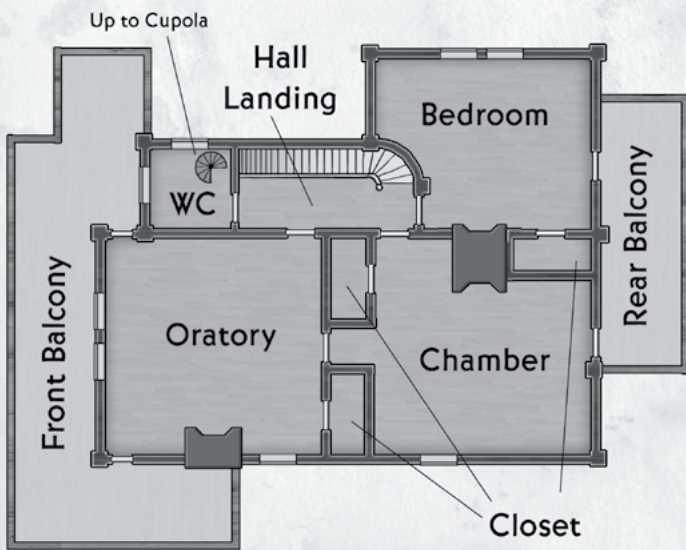
1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	



# WEYLAND HOUSE



FIRST FLOOR PLAN

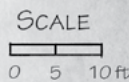


SECOND FLOOR PLAN


Down to 2nd Floor




CUPOLA PLAN



## DARK TURNS

 is filled by the books currently located in the bedroom. A successful **Library Use** roll determines that among the missing books are likely the Torah, the Bible, and the Quran.

 **Keeper note:** the item in this room that forms part of the ward is a lead sculpture of an eagle attached to the back of a lectern that faces out of the west-facing window. The wings of the sculpture wrap around the sides of the lectern, holding it in place. A successful **Spot Hidden** roll reveals the sigil representing "Prison" is carved onto its breast feathers (**Handout: Saturnine 2**, plus **2B** if the players are solving the puzzle for themselves). A successful **STR** roll is required to lift and carry this heavy item. It cannot be separated from the lectern.

### DINING ROOM

Pastel blue paneling makes the room bright and cheery. Large mirrors facing each other across the room give it the illusion of being much larger than it is. A long dining table with space for

22 diners is fully set with fine plates, soup bowls, and silver cutlery. Three large silver candlesticks are positioned along the table with well-stocked bread bowls between them. The candles always appear to have just been lit. A successful **Spot Hidden** roll reveals they are not burning down.

A sideboard runs along the east wall. Most of the compartments are empty as the table is set. The central compartment was once a well-stocked drinks cabinet with several expensive decanters. As the Abramelin Operation forbids the consumption of alcohol, these were emptied long ago.

**Keeper note:** the item in this room that forms part of the ward is a small lead statuette of an ox. It is four inches (10 cm) cubed in size and one of several animal sculptures on the sideboard, but the only one sat on a doily and the only one facing out of the east window. The sigil representing "Bind" is carved into its base (**Handout: Saturnine 3**, plus **3B** if the players are solving the puzzle for themselves).

### QUICK REFERENCE: THE WARD ITEMS AND SIGILS

Each item is described in more detail later.

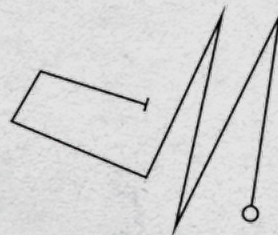
Item	Room	Cardinal Direction	Sigil Meaning
Lion Statuette	Servants' Room	North	Barrier
Ox Statuette	Dining Room	East	Bind
Bust of Augustus	Lounge	South	Obstacle
Eagle on Lectern	Library	West	Prison



Barrier



Bind



Obstacle



Prison

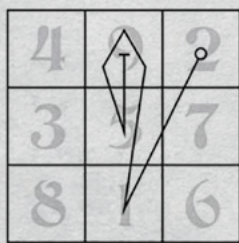
A successful combined **Occult, INT**, and **Language (English)** roll identifies that the sigils were constructed using the *kamea* of Saturn (see box) as each item is made from lead, the metal ruled by Saturn in alchemy. It also indicates where each sigil is positioned on the *kamea* (see following) and gives their meanings (as each item is discovered).

## SATURNINE CHALICE

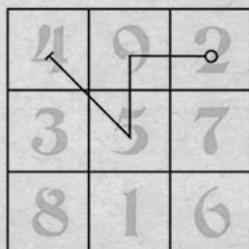
### QUICK REFERENCE: THE WARD ITEMS AND SIGILS (CONTINUED)

4	9	2
3	5	7
8	1	6

*Kamea* of the (wherein the sum of every horizontal, vertical, and diagonal path is 15)



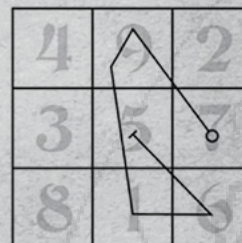
Barrier



Bind



Obstacle



Prison

Saturn's correspondences (or associations) for spells concerning certain spheres or desires are: protection spells, warding, and banishing. To create a sigil, the magician first selects a word that is both synonymous with one of the planet's correspondences and represents their goal or intention. The letters of the word are then converted into numbers using the following chart.

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

Thus, BARRIER = 2199959, BIND = 2954, OBSTACLE = 62121335, and PRISON = 799165. The circle in each sigil represents the number at the start of the word. Lines then proceed in order to the next number (or to another part of the same box if it is the same number). The small perpendicular intersection marks the last number.

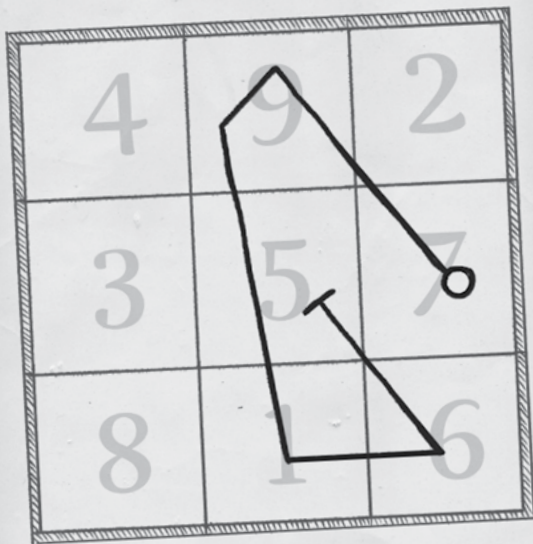
If the players enjoy solving puzzles, instead of giving them the solutions via the combined Occult, INT, and Language (English) roll, the Keeper can instead present them with the correspondence table and the sigils and invite them to decipher their meanings for themselves. The investigators can then try to identify the word from the combination of letters corresponding to each number. (**Handouts: Saturnine 1B, 2B, 3B, and 4B.**)

## DARK TURNS

Handout: Saturnine 2a



Handout: Saturnine 2b



### KITCHEN, STOREROOM, PANTRY

The kitchen has a range of modern appliances, including a refrigerator and a large range cooker. The main workspace is a central island counter. Cupboards and drawers around the room hold various utensils and cooking equipment—including an unused kettle, confusing investigators who are given tea or coffee at any point (successful **INT** roll to recall).

Various vegetable and meat offcuts are sat on chopping boards beside sharp knives. Nearby are two pestles and mortars. Beside one is a bottle of olive oil and labeled tins containing myrrh, cinnamon, and galangal. Beside the other are tins labeled as containing frankincense, storax, and agarwood. These are for the preparation of the oil and incense in the oratory.

Two very large cooking pots sit on the cooker. While the Shapeless One makes the investigators believe there is soup and stew gently bubbling inside, rats have made nests in the pots. The rats are disturbed by anyone stirring a pot. They appear to emerge from the cooking food and run away, unharmed (0/1 Sanity point loss; see **Evangeline Inside**, page 54, for where the rat might go).

The storeroom contains a miscellanea of household supplies and equipment (e.g., cleaning equipment, supplies, step ladder, tools, spare lightbulbs, etc.). Importantly, there are some bottles of kerosene for a handful of lamps in the event of a power failure. The pantry is sparsely stocked, as only Veronica's food was last stored there. A successful **Spot Hidden** roll reveals a momentary odor of decaying food.

### STORE/ACCESS ROOM

This additional room was built after the house was constructed. Originally, there was a gap between the main house and the servant's quarters. What was once a covered walkway with a white-painted concrete floor is now additional storage space. All the furniture removed from the oratory and the chamber is here, including two dismantled four-poster beds, two wardrobes, two chests of drawers, etc.

### SERVANTS' ROOM AND BATHROOM

The Lynwoods lived in a modestly furnished room. There are two single beds with a bedside table, lamp, and carriage clock between them. Still-packed suitcases sit on each bed. Two wardrobes and two chests of drawers separate their work-clothes, and a writing desk stands near the door. The bathroom contains little of note.

Under an old, worn rug at the foot of the bed is a trapdoor that leads to an empty basement unconnected to the main house.

## SATURNINE CHALICE

*Handout: Saturnine 3a*

There are few personal items (some are in the suitcases, taken with the Lynwoods on their extended leave). Some porcelain animals stand on a shelf on the north wall.

**Keeper note:** the item in this room that forms part of the ward is a small lead statuette of a lion. It is four inches (10 cm) cubed in size and sits on the shelf, but is the only ornament facing the wall. The sigil representing “Barrier” is carved into its base (**Handout: Saturnine 4**, plus **4B** if the players are solving the puzzle for themselves).

### LAUNDRY ROOM

Apart from two large washing machines on the south wall, and an old mangle in one corner, the laundry room is mostly empty. Four washing lines hang across the room. No clothes are suspended from them.

### MAIN BASEMENT

A pull-string at the top of the stairs turns on all the lights in the basement under the main house. Most come on, but some flicker or fail, leaving areas in darkness. An alternative way into the basement is to extinguish the fires in the fireplaces, remove the grates, and climb down.

The basement is a huge storage area with old furniture stacked against walls. Boxes contain items of sentimental value, such as Veronica’s childhood doll collection, Evangeline’s clothes, Augustus’ childhood toys, and so on.

In the south-east corner, under the lounge, are the bodies of the Lynwoods (**The Lynwood Bodies**, page 54). Rosemary carried Jeremiah here in a mindless state, attempting to escape the house via a window under the veranda, before the Shapeless One gave her a vision of Azathoth that caused her to tear out her eyes and die soon after.

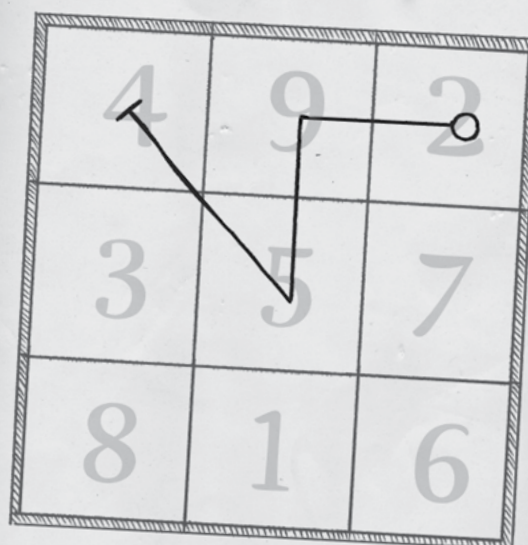
## SECOND FLOOR AND CUPOLA

### LANDING

From the hall, the stairs ascend the west wall then bend towards the landing on the right. There are four closed doors. In order, from the top of the stairs, they lead to: the bedroom (above the library); the chamber (above the dining room); the oratory (above the lounge); and the bathroom (and the cupola above). Leaning against the wall beside the oratory door is a copper coal pan (containing minute traces of the ash found in the pit outside) and a long-handled broom.



*Handout: Saturnine 3b*



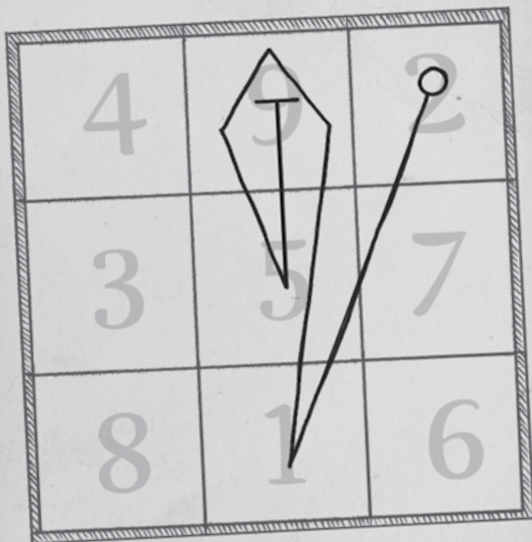


## DARK TURNS

Handout: Saturnine 4a



Handout: Saturnine 4b



## BEDROOM

This is the only remaining bedroom. In the southwest corner are a desk and a comfortable chair. A large four-poster bed with drapes stands in the northwest corner with a table beside it. In the northeast corner, beside the fireplace, is a nearly-empty built-in closet. A French door on the north wall leading to the rear balcony is locked and nailed shut. The gap along its base and 3 inches (7.5 cm) up each side has been sealed with wax, in an identical fashion to the main door into the chamber from the landing.

Augustus and Veronica spent much of their time here during the 18 months required to perform the Abramelin Operation. Between prayers (conducted in the oratory) they were required to spend their time studying religious texts and in deep contemplation.

The desk is neatly arranged with a row of texts and books along its back edge (see **Books on the Desk**, page 49). A large portion of the desk is clear so two or more of the texts can be opened at a time.

At one end of the desk are a pen stand and a tear-off calendar. The calendar shows one of the dates from the following list (on the front and all subsequent sheets), being the date Veronica died.

**Keeper note:** for how to determine which date the investigators find on the calendar, see **Time and Setting**, page 34. This is 18 months on from the day after Passover when the Abramelin Operation begins. Augustus died on the date shown two years before Veronica's death.

- Tuesday, October 1, 1918
- Monday, September 22, 1919
- Saturday, October 9, 1920
- Wednesday, September 28, 1921
- Tuesday, October 17, 1922
- Sunday, October 7, 1923
- Friday, September 26, 1924
- Monday, October 26, 1925
- Saturday, October 16, 1926
- Thursday, October 6, 1927
- Wednesday, October 24, 1928
- Saturday, October 12, 1929

The bed is tidy. Nearby are a pair of plain slippers. On the table is a brass carriage clock (now stopped; the alarm set for 5 am), a half-burnt candle in a silver holder, and a small octagonal silver plate upon which sit two boxes of long matches (one pack full, the other half full). Stacked on the floor under the table are five boxes, each containing 100 blank square sheets of paper, which would have been used to write out magic squares from *Das Buch Abramelin* and in summoning demons.

There are only three hangers in the closet. One used to hold the mourning dress on Veronica's corpse. Upon the other two hang identical plain white dresses that smell faintly of incense.

## SATURNINE CHALICE

### CHAMBER

A successful **Spot Hidden** roll reveals that the gap along the bottom of the door and three inches (7.5 cm) up each side has been sealed with wax. It can be forced open without a STR roll. This is because the entire floor of the otherwise empty room is covered in fine sand, two inches (5 cm) deep. Grooves from a rake (propped against the wall between the built-in closet and the door to the oratory) uniformly run the length of the room, indicating the care that went into laying the sand.

**Keeper note:** this room would have been used in a later part of the Abramelin Operation that neither Augustus nor Veronica reached. Here, they would have summoned and bound demons so they could not be a negative influence in their lives thereafter.

Opening the door from the landing pushes aside an arc of sand, revealing the gaps between the floorboards beneath have also been sealed with wax. The door to the oratory is open.

### BOOKS ON THE DESK

There are seven books on the bedroom's desk:

- **One:** the Torah; in scroll form, kept in an upright silver case; in Hebrew.
- **Two:** the Bible (King James Version); a large leather-bound volume with metal clasps; in English.
- **Three:** the Quran; a leather-bound volume decorated with gold leaf; in Arabic.
- **Four:** *The Book of the Sacred Magic of Abramelin the Mage*, translated by Mathers; a red cloth-bound hardback book; in English.
- **Five:** *Das Buch Abramelin*; a bound, handwritten manuscript in dense gothic script; in Early New High German.
- **Six:** the journal of Augustus Weyland; a thick, octavo leather-bound volume, written in neat copperplate script; in English.
- **Seven:** the journal of Veronica Weyland; a slender, buckram-bound volume, written in cursive script; in English.

**One, Two, and Three:** these are the holy books of the three main Abrahamic religions (Judaism, Christianity, and Islam). They are of varying ages but are of consistently high quality and value. They have been used frequently with care and respect.

**Four:** a detailed description of this book can be found in **The Book of Abramelin** (page 32). Key passages that describe the preparation of the oratory and the chamber are bookmarked. (**Sanity Loss:** none. **Occult:** +4 percentiles.)

**Five:** a successful **Hard Language (German)** roll is required to read the dense gothic script. Even readers lacking German can determine this is a German copy of *The Book of Abramelin* from its title page. A successful **Appraise** roll identifies it as dating from the mid to late 15th century. Sections

corresponding to those in the English translation are bookmarked. A visible difference to the English translation is that the magic squares in the last section have no blank spaces in this volume. (**Sanity Loss:** none. **Occult:** +6 percentiles.)

**Six:** Augustus kept an infrequent journal, which he also used as a notebook, making the flow of its contents sometimes hard to follow. The Keeper can use this to relay information from the **Events So Far** section (page 31). The journal states that Augustus purchased both the lamp and the German manuscript (**Five**) from Lester Goodman, the latter of which confirmed that the English translation by Mathers was flawed. The differences between the texts are listed, referring to the bookmarked sections. The major difference is the length of the ritual (6 months in English, 18 months in German). Copious notes from months of study of the religious texts (**One, Two and Three**) follow, including depictions of angels (**Handout: Saturnine 5**).

**Keeper note:** the faces of the cherubim mentioned in **Handout: Saturnine 7** are described in Augustus' journal and the books on the library table. If the investigators have not read either, a successful **Occult** roll provides the descriptions.

**Seven:** Veronica's journal is similar to her father's, being part journal and part notebook. The Keeper can use this to relay information from the **Events So Far** section (page 31), such as her belief that her father was murdered, along with details of the extra precautions she took (**Handout: Saturnine 6**).

**Keeper note:** the reference to "the angels that guard the gates of the Garden of Eden" in Veronica's journal can be explained with a successful **Occult** roll, or a successful **Library Use** roll using the King James Bible, to find **Handout: Saturnine 7**.

## DARK TURNS

Sand has been laid out around it, held back from flowing into the oratory by a wooden beam. The French door to the rear balcony can be opened with some effort due to the drifts of fine sand piled up against the outside of the door. An empty built-in closet (identical to those in the bedroom and oratory) to the right of the door has also been sealed with wax.

### ORATORY

This sparsely furnished square room conveys the sense of being a place of worship. Another empty built-in closet is in the corner beside the door to the chamber. The floorboards, wall-paneling, and entire ceiling are all made from white pine. Windows are on the east, south, and west-facing walls. With the door to the chamber open, there is direct line of sight to the north-facing French door. In the middle of the room is a cuboid altar (four feet (1.2 m) high, four feet (1.2 m) across and eight feet (2.4 m) wide) also made from white pine.

**Keeper note:** this room, with its very precise specifications, is central to the Abramelin Operation. Here, Augustus and Veronica conducted their prayers, each time during which they lit the Beacon of Chaos. If all had gone to plan, it is here they would have met their Holy Guardian Angel and learned its divine secrets.

*Handout: Saturnine 5*

The south-facing length of the altar has two open doors revealing a cupboard-like interior. Within are the following:

- A pure white linen tunic with full-length sleeves.
- A knee-length scarlet and gold silk robe with shorter sleeves.
- A girdle of pure white silk.
- A headband of golden silk.
- A large globular glass bottle containing oil that smells of myrrh, cinnamon, galangal, and olives.
- A pine shoebox-sized case containing powdery incense that smells of frankincense, storax, and agarwood.

On top of the altar is a large silver censer. It contains the same ash and incense found in the pit outside. A successful **Spot Hidden** roll reveals four discolored patches on the upper corners of the altar where it has been touched with the oil stored inside the altar's compartment. Additional discoloration can be seen where Veronica wrote, with oil-covered fingers, the same phrase on all four sides of the altar:

*In whatever place it may be wherein Commemoration of My Name shall be made, I will come unto you and I will bless you.*

*Six months into the Operation:*

*It is amazing how the same concept can appear across different religions, albeit wearing a different face and bearing a different name.*

*The mal'akim are God's messengers, part of a heavenly hierarchy and have no physical form (although Maimonides proposed they are metaphorical representations of the laws of nature and universal principles).*

*The mala'ikah are messengers and agents of God's will, also part of a celestial hierarchy and their forms are incomprehensible (even in dreams they manifest in different forms).*

*The various branches of Christianity portray angels differently. Catholicism divides them into the nine choirs and describes them as being forever "incorporeal" (although the seraphim are also described as "six-winged," the cherubim as "four-faced," having the faces of a lion, an ox, a human, and an eagle; the thrones as "burning wheels rimmed with eyes," etc.).*

*Protestantism describes them as genderless and invisible beings that are messengers and agents of God's will. If it is required to ensure that God's will is enacted, they can become corporeal.*

*I wonder exactly how I will describe the "unequaled beauty" of my Holy Guardian Angel when the time comes. I wonder this every day.*

*At midnight tonight, 18 months have elapsed in their entirety. Tomorrow, I begin the final stage before (if I am successful this time) my Holy Guardian Angel will appear. The next time I write here will confirm my success or my failure. I hope for the former.*

## SATURNINE CHALICE

Suspended above the altar from the ceiling is an ornate glass lamp (the **Beacon of Chaos**, see page 33). While its wick remains, all of its oil has been used. A successful **Science (Physics)** or a successful Hard INT roll reveals that the lamp is not made of glass. Light directed at it refracts as though it were crystal, causing a myriad of subtle colors to dance around the room.

Veronica's body lies between the altar and the double French doors on the south-facing wall that open on to the balcony above the veranda (0/1D3 Sanity loss). She died wearing a simple black mourning dress. Her feet are bare and her body appears in a natural state of decay, while ashes from the incense burner cover her hair and forehead. The faintest hint of a smile can be seen on her face despite her wand being impaled through her ribcage and protruding from her back.

The wand is made from almond-tree wood (a successful **Natural World** or **Science (Botany)** roll); it is as long as Veronica's own arm and two inches (5 cm) wide at the base, progressively narrowing to a sharp point. Her hands are wrapped around the wand above the entrance wound. A successful **First Aid, Medicine**, or INT roll confirms she deliberately fell upon it.

## BATHROOM AND CUPOLA

The bathroom is fashionably decorated, with a toilet, sink, and bathtub, all of which are expensive and immaculately clean. To the right of the entrance is a door to an enclosed spiral staircase leading to the cupola.

The cupola is empty except for a single high-backed chair that faces the east window, where one could watch the sun rise. The views of the surrounding countryside are impressive and beautiful.

**Keeper note:** if the investigators venture here around sunset or after dark with a torch, a successful Extreme **Spot Hidden** roll reveals a glimpse of the Shapeless One's outline (see **Characters and Monsters**, page 58), which prompts a **Sanity** roll (0/1D10 loss). This is where the monster hides throughout most of the scenario—it will not communicate or react to the investigators until the conclusion.

## SCENES

The scenes following are provided in the most appropriate sequence, although the Keeper may move them around to suit the actions of the investigators.

*Handout: Saturnine 6*

*I have said before I do not believe it was a heart attack. My father was murdered. I am certain of this, but I need proof. All I have is the text he followed. That must be it. Lester Goodman sold him the book and lamp. Who is he? Why did he want my father dead?*

*The only way to obtain proof is to follow in my father's footsteps and trap the being that did this to him once it appears again. I am confident I can hold it here once it is summoned. I know the arts by which I can interrogate it. If it withstands my questioning, at least I will have it imprisoned to show others. The authorities will have to believe me then.*

*I will draw upon the power of Saturn to construct a ward that will hold the spirit. Sigils created from its kamea will mark the four cardinal directions and turn the house into a prison it cannot escape. Should the need arise, these may be brought together around the spirit to banish it, akin to tightening a noose around its neck until it has no direction left in which to flee but back to the invisible world from whence it came.*

*Barrier. Bind. Obstacle. Prison. These words will hold the spirit in Saturn's leaden grip. May the faces of the angels that guard the gates of the Garden of Eden guard this house and prevent any evil from leaving the confines of this house.*

*Midnight. 18 months have come to an end. If I fail tomorrow and I follow in all my father's footsteps, ultimately to my own grave, I hope that someone might one day read this and succeed in bringing the guilty to justice. May the fruit of any victory the spirit may attain prove to be a saturnine chalice indeed.*

## INTRODUCTIONS

Approaching the house, the investigators hear someone (Jeremiah) in the hall, standing on an unstable stepladder, trying to change a lightbulb in the chandelier. Investigators knocking on the front door hear, *“Please do come in, I’m somewhat preoccupied at present.”*

Once inside (even if the investigators let themselves in at the rear of the house) Jeremiah apologizes again and asks for help steadying the stepladder. Those helping may notice (**Spot Hidden**) the loose wires in the chandelier. If this is pointed out, Jeremiah is surprised but assumes it must be alright.

**Keeper note:** throughout the scenario, only the investigators should open and close any exterior doors, as the Weylands and Lynwoods cannot physically do this.

Augustus descends the staircase upon hearing the noise in the hall and introduces himself. Veronica appears from the library, with Rosemary close behind, and does the same (neither being previously seen by any investigators if they peered through the windows or entered via the rear doors). The investigators are invited to take a seat in the lounge and make themselves at home as guests. While they can look around the grounds and the first floor, they are requested

to respect the privacy of the first three rooms on the second floor, although they are free to use the bathroom up there.

Augustus and Veronica explain they are hosting a dinner party tonight. The investigators, if they wish, are welcome to join them. Augustus holds parties for his friends every few months. If pushed, he confirms the party is to celebrate Veronica’s upcoming performance of the Abramelin Operation (something he has tried, but failed before). He wishes her success. Veronica says her motivation is to prove herself to her father as an accomplished magician and that she intends to use any power she might attain for the benefit of everyone she knows.

## DRINKS

Rosemary infrequently asks the investigators if they would like a drink. She takes their orders and leaves the room, returning minutes later with cups and glasses on a silver tray. Common drinks (tea, coffee, water, etc.) are provided without incident. Requests for alcohol cause Rosemary to look confused before she nods and says she will look for some. Jeremiah did not drink much alcohol when he was alive, nor did Veronica due to the strictures of the operation, leaving the Shapeless One with a limited frame of reference to create the taste of such drinks.

*Handout: Saturnine 7*

### GENESIS CHAP III.

[22] *And the Lord God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live forever:*

[23] *Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken.*

[24] *So he drove out the man; and he placed at the east of the garden of Eden Cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.*

## FALLIBILITY

While the Shapeless One has complete control of the investigators’ perceptions, it is also fallible. If its plan was flawless, the investigators would find no hints of its deception or presence. This would make the scenario dull for both the Keeper and the investigators.

Because the Shapeless One only has Jeremiah’s and fragments of Veronica’s memories to draw upon, the visions it crafts are sometimes flawed (e.g., **Drinks**, nearby). Also, because Veronica was unaware of the Shapeless One being able to use its influence outside the house, the line in her journal that states her ward would not allow the spirit out of the house should prompt the investigators to question how Evangeline could be seen outside (**Handout: Saturnine 6**).

These elements are intended to make the investigators question their situation and dig deeper to uncover the truth.

## SATURNINE CHALICE

Alcoholic drinks Rosemary gives the investigators look normal but are devoid of taste. Questioned about them, Rosemary apologizes and states that is all they have. Pressed on the issue, Rosemary becomes distraught and drops the tray, crying. Jeremiah enters, apologizes for his wife's perfectionism, which sometimes makes her upset, and guides her back to the kitchen.

### TELEPHONE

Investigators wishing to call for help are directed to the phone—everything they hear using it is in their mind. The switchboard puts the investigators through to the general store in the nearest town. The owner is hesitant about a quick resolution but sympathizes with their predicament, and can explain that while they have no gasoline in stock, they can send a delivery truck to the nearest gas station, fill some two-gallon (7.5 liter) tin cans and get them over to the Weyland house within two hours. Of course, the truck and fuel never arrive.

If later calls are made to find out what has happened to the delivery, the investigators' questions are met with various excuses (the truck broke down, the gas station was closed, they are on their way, and so on).

Calling the police is futile. The switchboard connects them, but after a moment of silence, all the investigators hear is menacing laughter on the line.

### ASKING FOR GASOLINE

Augustus believes they have some gasoline somewhere and asks Jeremiah to help the investigators. He first leads them out to the garage (asking them to open the stiff door) where the "empty" can is found (**Garage**, page 39). While they have little use for the car these days (all their food being delivered), Jeremiah suggests there might be some gasoline left in the car that could be drained via a valve underneath the tank—his bad back prevents him from bending down to do this.

Investigators looking under the car do not find a valve, but instead see Evangeline's bare feet, dirty and with broken toenails, standing on the other side of the car. Looking up, there is no-one there, prompting a **Sanity** roll (0/1 loss).

### EVANGELINE OUTSIDE

The Shapeless One allows the investigators to explore outside for a while before using Evangeline in the following ways to scare them back inside.

- Evangeline's shadow stretches across the garden in addition to the investigators', although they cannot see anyone there to cast it.

- Examining the flowers, investigators hear footsteps and breathing behind them.
- In the mausoleum, scratching can be heard from her coffin as quiet, malicious laughter echoes around them.
- Investigators looking into the well can hear something moving in the darkness. Slowly, Evangeline climbs up the wall (see her description in **Dramatis Personae**, page 37). If they linger, she swipes at them with her claws when close enough but then vanishes.

### CONVERSATIONS

The characters (largely) remain downstairs and can be engaged in conversation with the investigators. Some suggestions follow.

- Augustus stays mostly in the lounge and acts as host. He talks about the house; his interest in the occult; Evangeline; his pride for Veronica attempting the Abramelin Operation; and how he wishes to see proof of the divine. He knows he failed to perform the Abramelin Operation but cannot remember what happened.
- Veronica moves between the lounge and library, playing the piano or reading. She talks about her childhood; her own interest in the occult; her time at university; and her love of travel. She cannot remember why she came home early from her travels and how that led to her preparing for the Abramelin Operation—there is also something that she realizes she has forgotten.
- Jeremiah appears throughout the house, frequently checking if everything is to the investigators' liking. If they are making a mess, he politely asks them to refrain from doing so. He talks about his long and happy marriage; the roles he and Rosemary played in Veronica's upbringing; their long-term service to the Weylands; and their retirement plans. He recalls helping Veronica through a recent bereavement but cannot remember who died.
- Rosemary moves between the dining room and kitchen, always smiling and polishing something if it looks dirty. Otherwise, she is preparing food for the party. She talks about the same topics as Jeremiah, but also about how much she liked their three long periods of paid leave. She remembers the first (six months) was when Augustus attempted the Abramelin Operation, but cannot remember what happened when she returned after each instance, or why they were given the other two periods of leave.

If any are pressed about the holes in their memories, they may start to remember the truth (see **Questions and Deaths**, page 55).



### EXPLORING UPSTAIRS

Distracting the characters with conversation provides an opportunity for inquisitive investigators to go upstairs and explore its rooms. The Keeper should not prevent this from happening as there is nothing there (apart from itself) that the Shapeless One does not want them to see. Polite investigators may not wish to ignore their host's request to leave most of the rooms on the second floor undisturbed, but odd noises (rats; a successful **Listen** roll) or a distinctly odd smell (from Veronica's decaying body; a successful **Spot Hidden** roll) should be enough to tempt them into exploring further.

The Keeper can accelerate events by having a character catch them in one of the rooms (e.g., Veronica returning to her bedroom, or Jeremiah hearing them where they shouldn't be)—this allows the investigators to confront them with proof that might trigger **Realization** (page 55).

### DARKNESS FALLS

As the sky outside darkens (somewhat quicker than normal), all the curtains in the house shut at the same time in a flurry of motion (0/1 Sanity loss). Asked about this, the characters respond by stating that it is getting dark outside and they prefer the curtains shut. Any that are opened shut again when the investigators look back at them.

### EVANGELINE INSIDE

Initially, Evangeline should be glimpsed at a distance (in the kitchen from the hall, looking over the railing of the second-floor landing, moving behind an ajar door). Investigators in the kitchen or nearby see or hear a rat jump out from one of the large pots (0/1 Sanity loss). It does not appear injured despite emerging from a hot and bubbling soup or stew, and leaves a steaming trail of liquid across the floor as it runs into the pantry to hide behind the door, where the Shapeless One (appearing as Evangeline) stands in the shadows. The Shapeless One makes a **Steal Memories** attack (page 59) on the investigators and then vanishes (returning to the cupola).

### THE LYNWOOD BODIES

Jeremiah enquires if the investigators have seen Rosemary. Having finished preparing dinner, she mentioned she would check the house for gasoline. He has not seen her since and has checked every room in the house apart from the basement. It is a large area, and if she has fallen down there, there are many places she might be hidden from view. He apologizes for imposing but asks the investigators if they could help him search the basement for her.

Crying can be heard from the south-east corner of the basement. Moving around the boxes of childhood

possessions, the investigators hear creaking sounds behind them. Dolls and teddy bears stare at them from now open crates while others look up from the previously clear floor, prompting a **Sanity** roll (0/1 loss).

Under flickering lights in the south-east corner are the Lynwoods as they were moments before their deaths. Rosemary cries, her eyes torn out, holding Jeremiah who mindlessly gurgles. The light goes out but returns a moment later to reveal their true months-old corpses, prompting a **Sanity** roll (1/1D4 loss).

Jeremiah looks horrified. He is attacked and killed seconds later by Evangeline who then chases the investigators from the basement. Jeremiah and Rosemary then appear from the kitchen, apologizing for not finding any gasoline.

### THE DINNER PARTY

A knock at the front door announces the arrival of the party guests. Jeremiah opens the door and they enter. All the guests are identically dressed and have the same face: Lester Goodman (1/1D3 Sanity loss). Jeremiah met Lester on his visit to the house, allowing the Shapeless One to create a vision of him.

There are enough Lesters to fill the remaining seats at the dining table after the investigators, Augustus, and Veronica sit down. Augustus greets them each individually ("*Welcome, Lester! Hello, Lester!*") before leading them through to the dining room.

The Lesters do not find it strange that there are multiple copies of them present. They all state they are procurers of rare books and artifacts, and that Augustus is a valued customer.

Dinner is delicious, although the investigators note that the Lesters are eating rotten food and dead rats. These disappear when the investigators look again. As dinner concludes, Augustus stands to toast his daughter and praises her intent to attempt the Abramelin Operation. The Lesters raise their glasses, the lights go out, and when they come back on, the Lesters are gone. Augustus praises Jeremiah and Rosemary for a wonderful dinner.

### ATTEMPTING TO LEAVE

If the investigators want to leave, despite it being a long walk to the next town, they discover all the windows and exits from the house have become brick walls. They are trapped in the house. Bringing this to the characters' attention initially leads to confusion but with persistence could lead to **Realization** (page 55).

If some of the investigators are outside when the topic of leaving is being discussed, the Shapeless One can make them hear their friends inside calling for help. Upon entering, the doors turn to walls behind them, thus trapping them.

## SATURNINE CHALICE

If the investigators are all outside, the Shapeless One makes them believe a sudden blizzard or sandstorm has descended on the area, inflicting 1D3+1 damage per round that they remain outside from being frozen or shredded. This should force them inside the house where they are then trapped.

In extreme cases, this could drive the investigators to set fire to the house in an attempt to escape. The kerosene in the storeroom will easily set the house ablaze. Doing so destroys the ward and frees the Shapeless One.

## QUESTIONS AND DEATHS

Questioning the characters about strange incidents in the house, or the holes in their memories (e.g., **Conversations**, page 53) has several results. Initially, they deny anything is wrong. Persistence, or presenting them with any evidence, leads to them being confused before partially “remembering” their imprisonment. This culminates with them being killed by Evangeline before they reveal significant details to the investigators (which finally occurs in **Realization**, following). The Keeper is encouraged to be creative with such deaths and the subsequent reappearances of the characters. Two examples follow, and each prompts a **Sanity** roll (1/1D4 loss).

- If Evangeline is encountered in the well, and Augustus is informed, he takes the investigators to the well to investigate. Seeing nothing, he protests that they have a poor sense of humor. Evangeline then pulls him (mid-protestation) into the well. His neck snaps and bones break as he bounces off the walls and splashes into the water. Augustus then appears by the house, calling to the investigators if everything is alright. He thought he heard a commotion.
- Veronica becomes confused if she tries to remember why she came home. Evangeline flies into the room, grabs Veronica and carries her at speed into a wall. Evangeline passes through but Veronica’s body is splattered across the wall upon impact. Flesh and blood remain stuck to the wall as Augustus enters the room with Veronica, enquiring if the investigators would like any more drinks. They do not appear to notice what is on the wall, or it has disappeared when the investigators look back.

## REALIZATION

Repeatedly confronting the characters about the holes in their memories results in them “remembering” everything. Certain evidence can trigger this immediately, such as the journals, or the bodies of Veronica and/or the Lynwoods.

When a character “remembers,” they rush to the nearest window and open the curtains, revealing that the window is now a brick wall. All the windows and exits are the same. They declare that it is too late to escape, the demon wants to torture the investigators for eternity too.

Augustus and Veronica now convey the rest of the Shapeless One’s cover story (see **The Shapeless One’s Tactics**, page 58). To banish the demon, the investigators must command it to leave with their willpower. The wand in the oratory was intended for such a purpose and can help. Asking Augustus or Veronica for further help, or with a successful **Occult** roll, the investigators can be directed towards a thin leather-bound book in the library: *The Lesser Key of Solomon the King*. This 1904 book, also translated by Mathers, is a grimoire on demonology. Its chapter on magical requisites details various symbols and tools necessary for the summoning and commanding of demons. Drawing the intricate magic circle described therein to protect magicians would take too long; however, the Magical Triangle of Solomon, wherein demons would be commanded by the magician, is simpler (**Handout: Saturnine 8**).

**Keeper note:** the flight through the house to retrieve the book, and the subsequent battle against the demon, should be as dramatic as possible. The Shapeless One wants the investigators to succeed but also needs to ensure it doesn’t look too easy. Evangeline flies through the walls, attacking with her claws, picking off Jeremiah and Rosemary first in a gruesome manner.

*Handout: Saturnine 8*





## BANISHING THE DEMON

After retrieving the wand from Veronica's corpse and reading the relevant pages in *The Lesser Key of Solomon the King*, the investigators need to draw out the three-foot-wide Magical Triangle of Solomon on a white surface. The Store/Access Room floor is ideal (INT roll to remember the floor's color if they've forgotten). Conveniently, Veronica provides the different colors of chalk required: black for the triangle and writing "Michael" (split into three syllables within the triangle); red for the three sacred names of God (around the outside of the triangle); and dark green for filling in the central circle.

It takes 1D4+2 rounds to draw the Magical Triangle of Solomon. Each round, from the moment they begin to draw the triangle, Evangeline attacks the investigators indiscriminately. Once the triangle is complete, Evangeline is pulled toward it by an invisible force, kicking and screaming. The investigator holding the wand can feel it grow warm in their grasp—it feels like it is an extension of their will. Call for an opposed POW roll against Evangeline (who uses the investigator's own POW). If the investigator wins, the demon is banished, vanishing in a flash of light and a rumble of thunder. Each time the investigator loses the opposed roll, the Shapeless One inflicts 1 point of damage to all other investigators present via a vision of a growing whirlwind in the room that hits them with debris.

## CONCLUSION

There are several different ways the investigators could bring this scenario to a close. Some possible options are discussed below.

### FREEING THE TRAPPED SOULS

Once Evangeline is banished, the characters cry out that they are worried that they are unable to pass on, begging the investigators to find and destroy whatever the demon has put in place to hold them here. Once the investigators identify the items forming the ward, the characters can suggest smashing them or melting them in the large pots in the kitchen (if the investigators don't come to this conclusion). Doing this to even just one of the items breaks the ward. Once done, the characters and the bricks over the windows and exits disappear.

If the Keeper wishes, the Shapeless One can appear to the investigators to thank them for its freedom. It spares them (for the moment) in thanks for releasing it and then departs to take its revenge on the human race. Alternatively, the investigators might only see a winged ball of light flying away into the night sky and be none

the wiser about what just happened. Discovering the truth and dealing with the consequences of their actions may await in a subsequent scenario if the Keeper wishes to design some kind of follow up.

## CONFRONTING THE SHAPELESS ONE

If the investigators disbelieve the characters and their cover story, the Shapeless One's response is determined by what they know at that point.

- If the investigators haven't read Veronica's journal and they don't know about the ward, the Shapeless One appears to them as an angelic seraph, telling them in a quiet voice—yet powerful enough to shake the house to its foundations—that it was summoned here and cannot leave without their help. It asks them to find and break the ward. It apologizes for deceiving them: it doubted they would believe it was an angel and claims that revealing itself to the Lynwoods ultimately scared them to death, so it was hesitant to do so again. It admits to killing Veronica, but only in self-defense as she threatened it. It can try to bribe investigators with a thirst for knowledge by offering them the chance to see the face of God, as it did for Augustus, if they set it free—a successful Extreme **Psychology** roll reveals its deception.
- If the investigators refuse to act in any way, the characters invite them to find their way out, alone. They click their fingers and the Shapeless One ends its visions (except the walls over the windows and exits) and leaves the investigators to find and break the ward, whether they know about it then or not. This could lead to the confrontation below.
- If the investigators know about the ward and where all the items are but refuse to destroy them, the Shapeless One may appear in its natural form, speaking with their voices, presenting them with an ultimatum: break the ward or die. If the investigators refuse to act, now that it knows what to do, it can wait until others pass by and use them to break the ward.

To dismiss the Shapeless One, a minimum of two (ideally four) investigators need to hold the four ward items around the entity and bring them together, as if tightening a noose. The entity is repelled when in close proximity to the items, so by bringing the items together, the investigators can herd the Shapeless One into a place where they can surround it.

Once the entity is surrounded, the investigators holding items should attempt a combined **POW** roll versus the Shapeless One's POW—the investigator with the highest POW makes the roll, with the POW of the other investigators holding items being deducted from the Shapeless One's POW to determine the difficulty (as per the *Call of Cthulhu: Keeper Rulebook*, page 88). Each attempt costs each investigator involved 1D20 magic points and 1D4

## SATURNINE CHALICE

Sanity points (if reduced to zero magic points, hit points are then reduced).

The Shapeless One fights back during this time. If this is a standalone game, use its **Inflict Madness** skill (page 59) to inflict anything up to a 1D100 Sanity point loss, at the Keeper's discretion. If the investigators are in an ongoing campaign, the Keeper may want to consider visions with lesser Sanity losses. Using its **Steal Memories** attack (page 59) is also effective in a standalone game, whereas damage through psychosomatic trauma is less debilitating to investigators in an ongoing campaign.

If the investigators manage to withstand the Shapeless One's attacks and are successful in their combined POW roll, then the creature is forced to vacate this reality and return to Azathoth's Court. If not, then the Shapeless One is now aware of what makes up the ward and offers the investigators the same ultimatum as previously described: destroy the items or die.

### CONTINUATION

If the Shapeless One escapes, the Keeper could use this as a springboard for future scenarios. The investigators may wish to track down and confront the entity at a later date. They may also try to track down Lester Goodman to question him, bringing them to the attention of the Crawling Chaos.

Once the entity has left, either because the investigators successfully dismissed it or because it escaped, the Keeper can reveal the gasoline in the garage or have a passing car stop and help the investigators on their way.

### REWARDS

Suggested Sanity awards for investigators completing this scenario are:

- Dismissing the Shapeless One: +1D6 Sanity points.
- Destroying the Beacon of Chaos: +1D3 Sanity points.
- Freeing the Shapeless One: -1D6 Sanity points.

## CHARACTERS AND MONSTERS

### CHARACTER PROFILES AND REACTIONS

No profiles are provided for the Weylands or Lynwoods, with the exception of Evangeline in demonic form, as they are visions created by the Shapeless One, existing only in the investigators' minds.

Using the Psychology skill on any of the characters always returns an unsure answer, as the investigators are trying to "read" an illusion. The characters never appear to lie, but something about their body language or expression does not feel right.

If investigators make opposed rolls against the characters, the Keeper opposes with the relevant skill or characteristic using the value listed on the acting investigator's character sheet.

*Example: an investigator rolls Fighting (Brawl) to punch Augustus. The Keeper elects to Dodge using the value of the attacking investigator's own Dodge skill. It is recommended that Keepers make a copy of all the investigators' character sheets before play so they have all of these values to hand.*

For the purposes of determining initiative, the characters use the Shapeless One's DEX 100. As they are not real, the characters do not technically suffer damage. They appear to take damage normally and can "die" whenever the Keeper wishes. They then reappear in the house. The Keeper can use this tactic to scare the investigators.

*Example: Veronica is killed. Her body falls to the floor and the "new" Veronica enters the room. She sighs and calls for Rosemary to clean up the mess before addressing the stunned investigators. "What's the matter? You look like you've seen a ghost!"*

The Keeper could build on this by having the house littered with duplicate corpses if the investigators go on a killing spree, or as Evangeline kills them. Alternatively, corpses could vanish after a new copy appears. Such events prompt a **Sanity** roll (1/1D4 loss).

#### **Evangeline Weyland, age 33, demonic torturer**

As with the other visions conjured by the Shapeless One, Evangeline uses the investigators' own characteristics and skills, and the Shapeless One's DEX 100 for the purposes of combat.

**Move:** 12, can fly and pass through matter at will.

#### **Combat**

**Attacks per Round:** 1 (claws)

Claws      investigator's Fighting (Brawl) skill,  
1D3+1 damage.

**Sanity Loss:** 1/1D3 Sanity points to see Evangeline in her "demonic" form.

## SHAPELESS ONES

Shapeless Ones do not have physical bodies. They are invisible beings of pure energy, capable of passing through all forms of matter. When subjected to intense bright light or bursts of radiation, their outline becomes visible: a shifting body with a varying number of wing-like appendages that allow them to fly through space and atmosphere alike. Shapeless Ones can also choose to become visible using their **Manipulate Perception** power, taking any form they desire.

While Shapeless Ones are born with human-level intellect, they can steal the knowledge and memories of other beings to increase their own intelligence. They instinctually sense which beings in their presence possess greater intelligence than them; thus, identifying worthwhile prey.

### The Shapeless One's Tactics

Despite being trapped in the house by Veronica's ward, the Shapeless One can still use its powers up to their normal range (thus, it is able to manipulate the investigators' senses outside the building). This is akin to a prisoner reaching through the bars of their cell—they are still trapped in the cell but can touch anything within their reach.

The Shapeless One's visions in the scenario are designed to make the investigators believe the following cover story and lead them towards choosing to break the ward of their own free will.

### The Shapeless One's Cover Story

The ritual Augustus performed was sabotaged, possibly by Lester Goodman. Instead of his Holy Guardian Angel, a demon (that has taken Evangeline's form) appeared and killed Augustus. The demon also killed Veronica when she performed the ritual. When the Lynwoods returned to the house, the demon killed them, too.

The "souls" of the Weylands and the Lynwoods are trapped in the house and grounds in a purgatory-like state. They cannot wander far, and when they "die," they reappear in the house. They are initially unaware of their confinement, although these memories slowly return if prompted. This allows the demon to torture them repeatedly, as an eternal punishment for its imprisonment, without them becoming numb to its efforts.

The Weylands and Lynwoods lack the force of will to confront the demon and are reliant on the investigators to help them. Once the demon is banished, the Weylands and Lynwoods believe they will be released; however, they are still trapped in the house even when the "banishment" ritual is successfully completed. They suspect the demon has done something to bind them to the area. The investigators must find and destroy what is holding them—only then will they be free and able to rest in peace.

**Keeper note:** to help drive the investigators toward confronting the demon and then breaking the ward, the Shapeless One intends to scare them and create an atmosphere of increasing "wrongness." Of course, the entries

in Veronica's journal (**Handout: Saturnine 6**) should give the investigators a clue that all is not as it seems.

### Special Powers of the Shapeless One

**Area of Influence:** this is defined as a sphere around the Shapeless One, with a radius in yards/meters equal to its POW, and represents the range to which its powers can be used. The Shapeless One can also see and hear everything that takes place within this area.

**Transform Consciousness:** Shapeless Ones are sometimes summoned by magicians wishing to cross the abyss of space to the Court of Azathoth. So that these "pilgrims" can survive the journey, Shapeless Ones can transform a willing being's consciousness into an entity of pure energy similar to themselves (able to pass through matter, fly through space). The magician leaves their physical form behind, becoming an entity resembling geometric shapes made of violet light (such as the prisms, labyrinths, and clusters of cubes and planes that Walter Gilman observed in Lovecraft's "The Dreams in the Witch House"). The transformation costs the target 1D10/1D100 Sanity points. Those driven insane are taken to join the dancers at the Court of Azathoth. The few that are not driven insane (either by the transformation, or later seeing Azathoth) are free to wander the universe as they desire.

**Manipulate Perception:** those within a Shapeless One's area of influence must succeed at an opposed POW roll to prevent the entity gaining complete control of their senses, allowing it to manipulate everything they see, hear, and feel. Unless the Shapeless One has a POW below average (less than 200), this is impossible for investigators with a POW score within normal physical human limits. The vast majority of investigators will immediately fall under its influence without a roll and will not realize that they can no longer trust their senses. This effect lasts until the investigator leaves the area of influence.

Everything that an investigator sees, hears, and feels while under the Shapeless One's influence is completely real to them, even if they have no real substance. An investigator struck by an imaginary club will suffer psychosomatic trauma making it feel like they were hit by a real club (i.e. they lose hit points). Sufficient trauma could result in death; however, such damage is limited to a maximum of 1D3+1 damage per attack.

This effect does not allow Shapeless Ones to "mind control" opponents like the Dominate spell; however, these entities can trick opponents into doing things by controlling what they think they see, hear, and feel. For example, should it wish to prevent the investigators from entering a room, they might see a wall where really there is a door.

Shapeless Ones can also create mobile visions, such as people or environmental conditions. The investigators can see, hear, and interact with dozens of people when they are actually alone. They could also be made to believe they are in a freezing blizzard

## SATURNINE CHALICE

on a hot summer's day. Only the Shapeless Ones' imagination limits what visions they can craft. The memories the creatures have stolen can help to form very convincing false realities.

### Shapeless Ones, angels from the Court of Azathoth

char.	roll	average
STR	n/a	n/a
CON	n/a	n/a
SIZ	(6D6+9)×5	150
DEX	(4D6+6)×5	100
INT	(2D6+3)×5	50*
POW	(8D6+12)×5	200

\*Base amount, which increases as it steals INT.

**Keeper note:** the Shapeless One in this scenario has INT 90 after stealing Veronica and Jeremiah's INTs. For all other characteristics, use the average values presented above.

**Hit Points:** equal to magic points (50).

**Average Damage Bonus:** n/a

**Average Build:** n/a

**Average Magic Points:** 50

**Move:** 12

#### Combat

**Attacks per Round:** 1 (but can target multiple opponents per attack)

Due to having no physical body, a Shapeless One cannot perform direct physical attacks. Instead, it uses its Manipulate Perception power to inflict psychosomatic trauma; however, this can be sub-optimal in direct confrontation, with other attacks neutralizing opponents faster.

**Steal Memories:** can steal the memories and experiences of any number of living beings within their area of influence per use of this attack. It appears as tendrils of light emanating from the investigators' eyes and mouths that the Shapeless One "breathes" in. Investigators attacked this way are overwhelmed by intense pain and unable to act unless they succeed with a CON roll.

Each investigator targeted loses 3D10 INT per attack, manifesting as conscious memories being stolen in order from oldest to newest. Stolen INT and memories are only temporarily lost, providing the investigator survives. If they do, they regain 5 points of INT per day up to its original value, with their memories returning in the opposite order to which they were lost (newest first, then oldest).

Should an investigator survive a Steal Memories attack, consult the table on page 37 of the *Call of Cthulhu: Keeper Rulebook* to gauge what their new temporary INT means for them and their personality. The investigators' skills are also affected by a degree relative to the amount of INT lost. These penalties increase throughout any confrontation, as long as the investigator continues to lose INT.

- If the investigator has lost less than one-half of their starting INT, then they incur one penalty die to all mental skill rolls.
- If the investigator has lost more than one-half of their starting INT, then they suffer a penalty die to both mental and physical skill rolls (except for inherent physical skills such as Climb, Dodge, Fighting (Brawl), and Jump).
- If the investigator has only one-fifth or less of their starting INT left, then they incur two penalty dice to all skill rolls, both mental and physical (except for inherent physical skills such as Climb, Dodge, Fighting (Brawl), and Jump).
- Should an investigator reach zero INT as a result of the Shapeless One's attack, they lose their subconscious ability to maintain bodily functions (e.g., breathing) and die moments later.

A Shapeless One retains all the memories it steals. Furthermore, if an investigator has more INT than a Shapeless One when attacked, any INT stolen increases the Shapeless One's INT.

*Example: a Shapeless One has INT 50, an investigator has INT 70. The investigator loses 25 INT during an attack, meaning the Shapeless One's INT increases to 75. The next attack would not result in the Shapeless One's INT increasing because it is now greater than the investigator's.*

**Inflict Madness:** this attack inflicts sanity-blasting visions upon any number of investigators within its area of influence. Investigators make opposed POW rolls: if the investigator wins, the attack has no effect; if the Shapeless One wins, the investigator makes a Sanity roll with losses relevant to the vision created. For example, a vision of the servitors of the Outer Gods at the Court of Azathoth incurs a 1/1D10 Sanity point loss, whereas a glimpse of Azathoth itself causes a 1D10/1D100 Sanity point loss (although we only recommend this if the scenario is a one-off, standalone adventure as opposed to part of an ongoing campaign).

Steal Memories	90% (45/18), damage 3D10 INT (see above)
Inflict Madness	100% (50/10), opposed POW roll, Sanity loss determined by vision (see above)
Dodge	75% (37/15)

**Armor:** immune to all physical and non-magical attacks; magical attacks drain magic points rather than hit points as Shapeless Ones have no physical body; if reduced to zero magic points, a Shapeless One is destroyed.

**Spells:** none, although they can gain spells previously known by those they have stolen INT from.

**Sanity Loss:** 0/1D10 Sanity points to see a Shapeless One's true form; other appearances it chooses may have varying sanity losses.

# SCENARIO SEEDS

This appendix contains six story seeds for further roadside adventures. Like *Dead Light* and *Saturnine Chalice*, they could all be used as stand-alone scenarios suitable for one night's play, or be woven into an ongoing campaign as the investigators journey between destinations.

## NEUTRAL GROUND

**Location:** a roadside cabin camp somewhere in the United States.

### Background

The first recognized "motel" wasn't built until 1925 in San Luis Obispo, California (the Milestone Mo-Tel). Before that, motorists either had to risk sleeping in their cars by the roadside or bed down in "autocamps"—campgrounds that provided water, restrooms, picnic grounds, and even laundry facilities. A later, more refined option was the "cabin court" or "cabin camp," where visitors could hire single cabins. Later still, these cabins were combined under one roof to create the "motor court," more commonly known as the "motor hotel" (or motel, for short).

### Set Up

It's been a long day. The investigators have driven a very long way, and still have just as far to go (if not farther) before they reach their destination. But the sun is setting and they need to find somewhere to rest up for the night. There are no towns nearby that might have a hotel or lodging house, and the thought of camping by this lonely and desolate roadside just isn't all that appealing.

Fortunately, as they're driving along, the investigators pass a sign for Tully's Cabin Camp, just a few more miles down the road. The sign promises cheap cabins—some even with their own bathroom facilities—as well as a laundry and canteen! Looks like fortune is finally smiling on them.

The clerk in the reception cabin seems a little surprised to see the investigators, and even a little reluctant to rent them a cabin, claiming they're very busy this evening—something born out by the number of vehicles in the parking lot and around the individual cabins. But, with a bit of persuasion, he relents and hands them the keys to a cabin way off on the edge of the camp—the only one he has left.

It's late now, and as the investigators are settling in, they hear hushed voices outside. Looking out of the window, they see shadowy figures and lights moving about in the nearby woods. What is happening out there? Are they going to go and investigate?

### What's Going On?

There are two possibilities as to what the investigators have stumbled on to: one perfectly mundane but nevertheless dangerous, and one tied to local Mythos cult activity. In both options, the investigators have unfortunately arrived at Tully's on the worst possible night they could have chosen.

#### *Mundane Option*

Tonight's the night the local criminals meet to resolve any disputes nice and friendly-like, out in the woods here, away from prying eyes. The evening may also see a little bit of gambling and drinking in the cabins once business is taken care of. Maybe even the odd bit of score-settling, if things in the woods don't go well. These toughs aren't going to take too kindly to strangers spying on them, although they may be happy to fleece them at poker. And the investigators better not be hoping for any assistance from the desk clerk: he knows better than to interfere and is more than happy to mind his own business for the sake of a quiet—and prolonged—life.

## SCENARIO SEEDS

### *Mythos Option*

Those aren't local criminals—they're cultists! The woods behind Tully's are treated by all the local cults as neutral ground, and used as both a secluded ritual space, should they need one, as well as a convenient, out of the way place to dump any corpses, body parts, or anything else incriminating that might have resulted from ceremonies held elsewhere. The desk clerk isn't a cultist but is well paid to keep his mouth shut and not ask any questions about what his guests get up to. Tully's is so remote that it doesn't often have many other visitors, so the clerk is quite happy to take business where he can find it.

Exactly which cult is visiting tonight, and what they're up to, is left to the Keeper to decide. Perhaps it's a new organization that the investigators haven't stumbled across before, and the meeting launches them into a new adventure or campaign involving that cult. Or, perhaps, it's one they've had dealings within the past. While the local branch might not know the investigators in person, they may well be aware of them by reputation.

## THE BIG BLUE BUOPOTH

**Location:** a roadside attraction along any reasonably-sized road in the United States.

### Background

Although most roadside attractions didn't start appearing in America until the 1920s alongside the rise of the automobile, gigantic creatures as tourist attractions have a much longer history. Lucy the Elephant, who still stands to this day, was built by real estate magnate James V. Lafferty in Margate, New Jersey in around 1882 as the "Elephant Bazaar"—inspired by P. T. Barnum's Jumbo the Elephant. Lafferty was also responsible for building the Elephant Colossus at Coney Island, which, in its heyday, served as a hotel and concert hall before later becoming a brothel. It burned down in 1896.

### Set Up

As they are driving along to their next destination, the investigators spy a 65 foot (20 m) high pale blue behemoth by the side of the road. The thing looks a little like an elephant from a distance, but as they get closer, they realize that the structure represents no known Earthly creature. For a start, the thing's ears are distinctly human-like rather than elephantine, and its mouth is clearly at the end of its trunk-like proboscis; two rows of protuberances stretch along its back. If none of the investigators have visited the Dreamlands, or seen a buopoth, a successful **Cthulhu Mythos** roll may identify the colossus for what it is.

The sign outside the structure proclaims that this is "Professor Malcolm's World of Dreams." The parking lot out front is dusty and empty, but the entry fee is cheap and another sign promises refreshments and a restroom. Perhaps it might be nice for the investigators to stop and stretch their legs for a little while?

### What's Going On?

Poor Professor Malcolm was a Dreamer, but his link to the Dreamlands was severed many years ago. He doesn't know why, but he is determined to find a way back again. To this end, he quit his teaching position at a nearby university and built his big blue buopoth, where he's collected all his souvenirs from the Dreamlands, along with everything he's managed to hunt down and convince other Dreamers to part with. There are also some more mundane attractions inside the buopoth—two-headed calves, mermaids, and the like—the usual mix of whimsy and fakery to be found in such cabinets of curiosities. Some of the fakes have been created by Malcolm to resemble the creatures he used to see while Dreaming, which look very fantastical to anyone who is unaware of their origins.

The professor hopes that, by recreating a slice of the Dreamlands here inside his steel, wood, and papier-mâché masterpiece, he can somehow reestablish his connection to his lost world—possibly through the creation of a physical gateway—or attract the attention of someone who can aid him in his quest.

It's just possible that the professor has been successful in creating a gate into the Land of Slumber; one that opens just as the investigators arrive. Will they find themselves helping Professor Malcolm defend his museum from an invasion of zoogs, or has something bigger and nastier forced its way into the real world as a result of Malcolm's obsession?

## THE SUITCASE

**Location:** any road, anywhere.

### Set Up

As the investigators are driving along on a pleasant, sunny morning, the driver has to swerve to avoid a large suitcase in the middle of the road. Stopping to take a closer look, the case appears to be somewhat battered, as if it's either fallen from a luggage rack or been thrown from a moving vehicle. One catch is undone. A luggage label lists the address as being somewhere in the vicinity—a couple of miles away from their current location, at most. There is a set of initials inlaid into the leather: AGW.

Do the investigators open the suitcase to see what's inside, or do they attempt to return it to its owner?

**What's Going On?**

There are several options as to what could be going on here.

*What's in the Case?*

The contents of the suitcase could be completely mundane—clothing, toiletries, etc.—but the case appears to have been packed somewhat hurriedly, as if someone was in a rush to be on their way. On the other hand, there could be something mysterious inside: an eldritch tome, a strange statuette, a blood-stained knife, or even a detached body part! Any of these odd items could plunge the investigators into their next adventure, or be a clue in their ongoing one.

*Returning the Case*

If the investigators decide to try and return the suitcase to the address shown on the luggage label, there are also a number of options available. Perhaps they stumble upon a scene of violence and horror at the house, indicating that the suitcase's owner fled the scene. But were they the victim or the aggressor? And what if the police happen to show up at just the wrong moment and catch the investigators snooping around?

Then again, perhaps a nice, friendly, little old lady answers the door and invites them in. She is most grateful for the return of the suitcase, which must have fallen from the taxi's luggage rack last night when she returned from a trip abroad. She was so tired she didn't check the bags the taxi driver left in the hallway. But what if the investigators have opened the suitcase, and know it contains a man's clothing—and a young, tall, athletic man at that? What if there's something more sinister inside the case? Who is this woman and what is she doing in a house that quite probably isn't hers? Who is AGW, if it isn't her?

**THE NEVERENDING ROAD**

**Location:** any road, anywhere.

**Set Up**

The investigators knew it was going to be a long trip, but it feels like they've been on the road for hours and hours and hours, and there's still no sign of them reaching their destination. A successful **Spot Hidden** roll alerts the investigators to the fact that, actually, they've been past that signpost before. And that tree. And that weird scarecrow in that field over there. And that signpost, too...

**What's Going On?**

Someone has cast a Gate spell on the second signpost the investigators see. Every time they drive past it, they disappear through the Gate and come out at the first signpost, 20 miles (32 km) back down the road. It costs 1 magic point and 1 Sanity point every time they journey the Gate. So that it isn't immediately obvious what's happening, the Keeper should keep track of the lost magic and Sanity points, but should flag up to the players that something odd is happening—their investigators feel tired, they feel twitchy, they're having odd dizzy spells, and so on. We suggest allowing them to pass through the Gate no more than three times before you offer the players the Spot Hidden roll, if they haven't already realized that something is very wrong with this journey.

But why? Perhaps the investigators' adversaries are trying to delay them sufficiently so that they can put their nefarious plans into action without the investigators interfering. Perhaps someone (the mi-go?) is carrying out a warped experiment to see how long the same automobile can go through the Gate before its occupants notice they're stuck in a loop. Perhaps a cult created the spell to trap an adversary? It could even be a weird natural phenomenon and not a spell at all.

If the Gate has been set up by someone, then the investigators should have the opportunity to find clues as to who, which should hopefully lead them to why. There may well be arcane sigils on the back of the offending signpost, scrawled in handwriting that is all too familiar to the investigators. Or, there could be a trail from the signpost (paint, blood, footprints) that leads them to their nemesis. And, if the investigators are particularly altruistic, they may even wish to deactivate the Gate to make sure no one else gets trapped in it, either before or after they deal with whoever conjured it in the first place.

And, of course, there's nothing to stop it from being a Time Gate, which drops the investigators back the 20 minutes or so it took them to drive between the signposts...

## THE DIVERSION

**Location:** any road that could lead to an out-of-the-way scrapyards, far from habitation.

### Set Up

The road ahead is closed. There are barriers blocking access and signs clearly stating that the road is under repair and that drivers should follow the diversion. It would have been nice if there had been warning signs further up the road so that the investigators could have figured out their own alternative route, but they're here now and there's nothing else they can really do unless they want to turn around and backtrack to the next major junction.

Following the diversion takes the investigators on a merry old trail through fields and woodland along a road that gradually deteriorates into little more than a dirt track, before running out at what appears to be a scrapyards of some sort. It's full of all sorts of detritus, including a lot of automobiles—some old, some new, all in various states of disrepair but none sufficiently damaged they should have been scrapped. But there doesn't seem to be anybody around to ask about this bizarre vehicular graveyard.

### What's Going On?

The scrapyards is home to a Mythos creature, kept there by local cultists who worship it. Perhaps it was attracted to the scrapyards and the cultists found it there, or perhaps they summoned it there due to the yard's isolated location. Whatever the reason, the creature is hungry, and its devoted acolytes have set up their customary roadblock to channel a nice, juicy offering to their "pet." Cue a deadly game of hide and seek among the cars. Can the investigators survive their ordeal, or are they destined to become the creature's dinner?

## THE HITCHHIKERS

**Location:** any suitably isolated stretch of road.

### Set Up

Two bedraggled figures are walking along the side of the road—a woman in her late 30s and a girl in her early- to mid-teens. They are soaked to the skin from the current downpour, and only half-heartedly attempt to flag the investigators down as they drive by. Do the investigators stop to help, or do they keep on driving?

### What's Going On?

If the investigators stop to help, they discover that the woman and girl are mother and daughter. They claim their car broke down a couple of miles further up the road and they're walking to town to try and find a garage with a tow-truck. The thing is, the investigators don't recall seeing the car as they passed that spot a few minutes ago. Could the women be mistaken about where they left their car? Do they even have a car? If they don't, what are they doing on the road in this awful weather? Are they really heading into town? Does one of the investigators recall a story about a phantom known to prowl the roads in this area? What if the story was wrong—what if there is more than one ghost, and what if they're not very friendly?

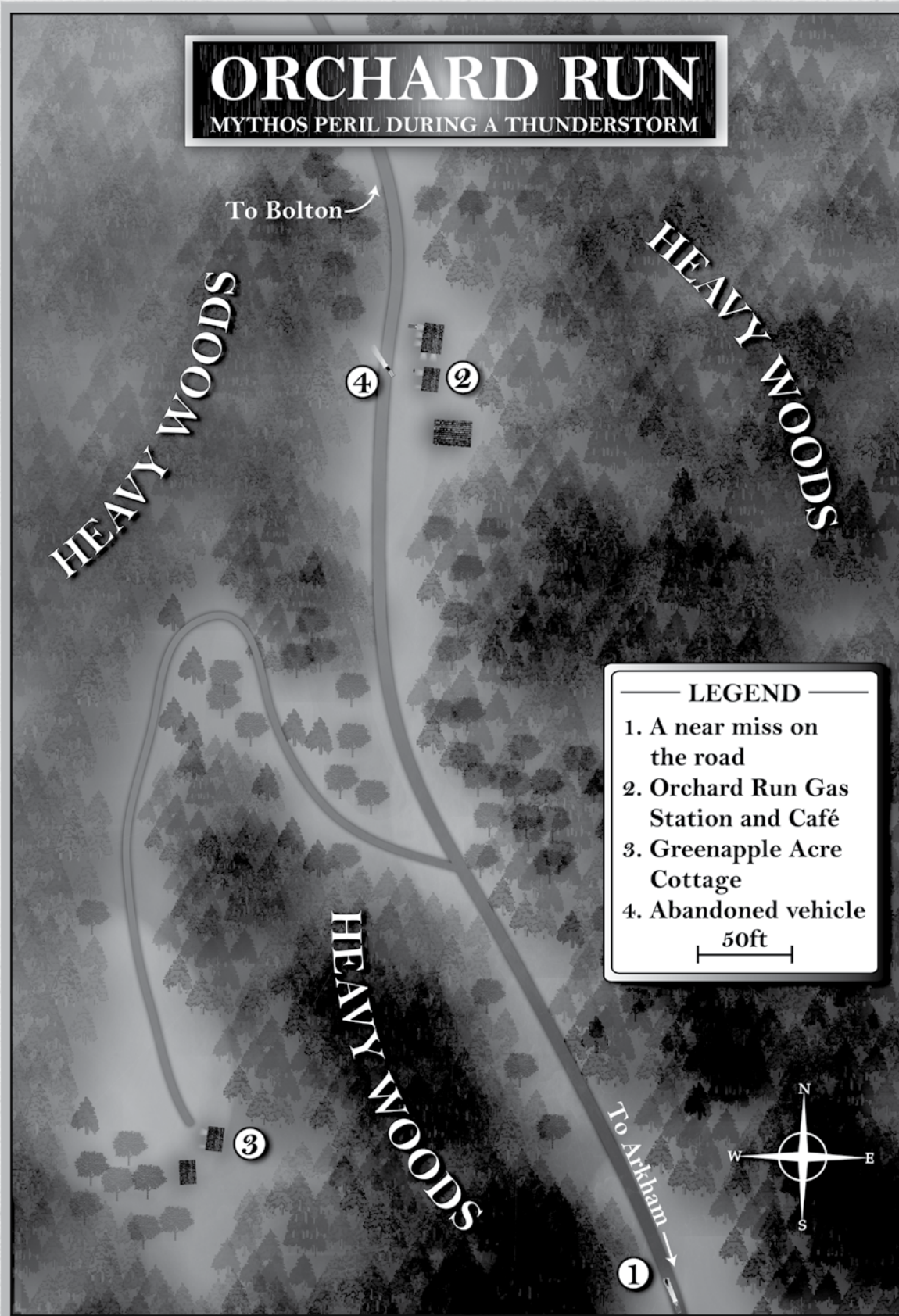






# ORCHARD RUN

MYTHOS PERIL DURING A THUNDERSTORM



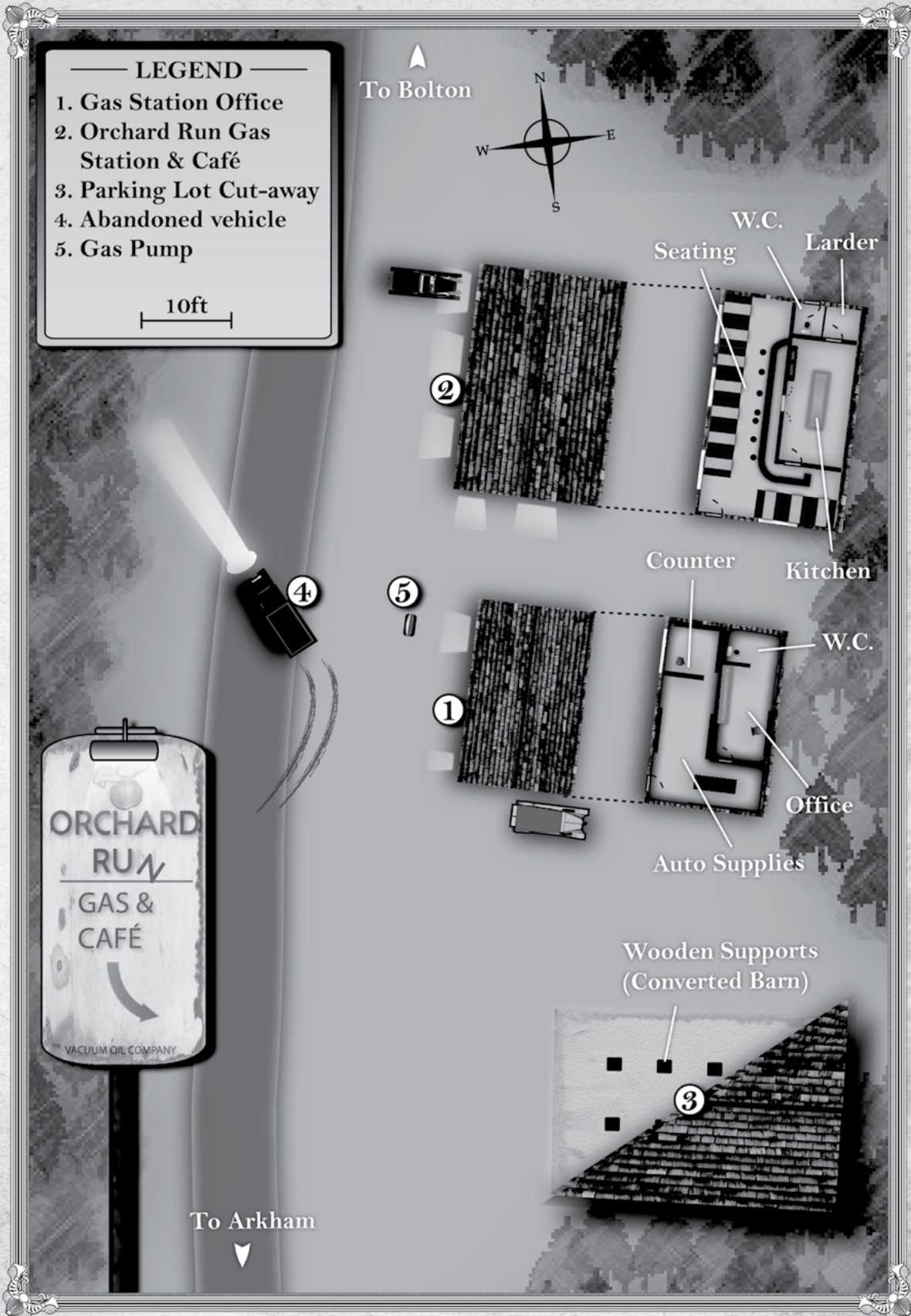
## LEGEND

1. A near miss on the road
2. Orchard Run Gas Station and Café
3. Greenapple Acre Cottage
4. Abandoned vehicle

50ft

*Orchard Run Environs Map*

COLLECTED MAPS  
AND HANDOUTS



— LEGEND —

1. Gas Station Office
2. Orchard Run Gas Station & Café
3. Parking Lot Cut-away
4. Abandoned vehicle
5. Gas Pump

10ft

ORCHARD  
RUN  
GAS &  
CAFÉ

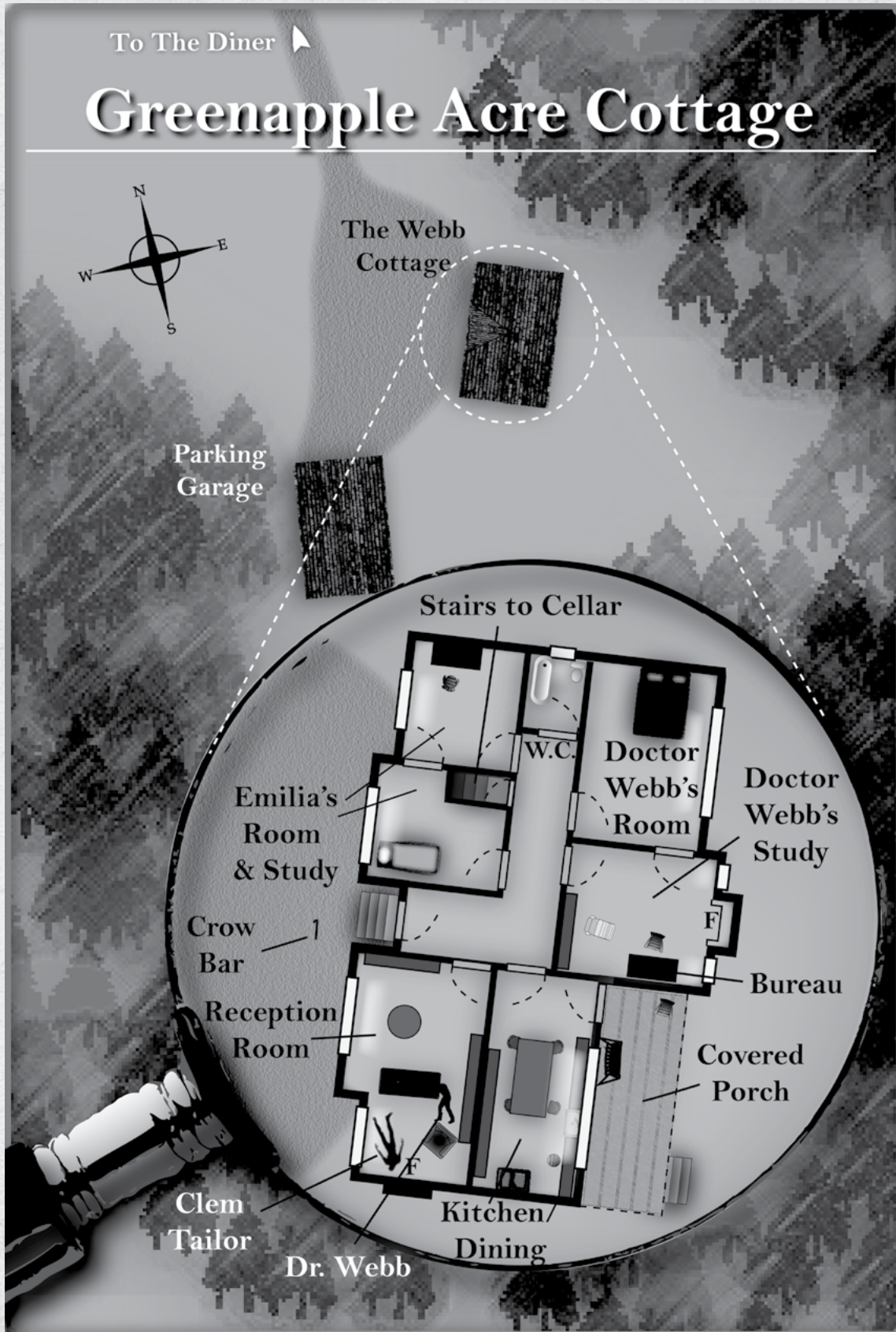
VACUUM OIL COMPANY

*Orchard Run Gas Station and Café Map*



To The Diner 

# Greenapple Acre Cottage



*Greenapple Acre Cottage Map*

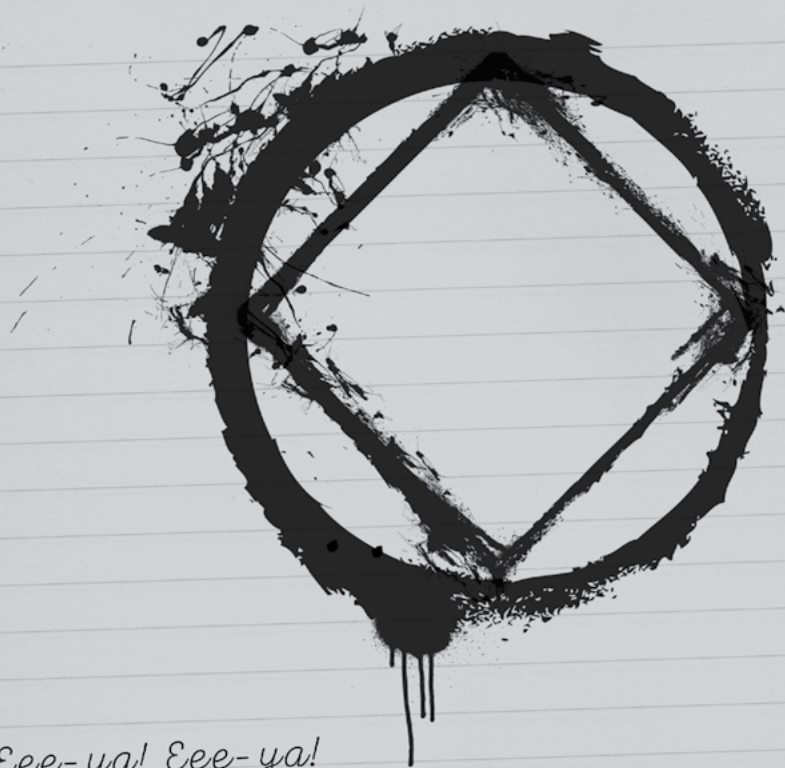
The useful, if unorthodox, resident of the casket—our “sin-eater”—is, as far as I can ascertain, no creature currently known to science. Where it came from—and when—I do not know, nor did my predecessor from whom I inherited it, though it is undoubtedly many centuries old, if not more. Its uses have been many over the years, although it has predominantly been employed to rid certain local socially-conscious families of unwanted offspring, be they the result of centuries of inbreeding, unfortunate accidents, or other unwholesome activities. The legality of the creature’s use is debatable; its efficacy is not, even in such cases where death by other means proved intractable. My conscience in this matter—and that of those who came before me—is clear, for many of the “children” would never have survived regardless, given their deformities or other, less obvious, abnormalities. As for the rest, the Lord does not suffer such blasphemies to live.

As in all things: safety first. Should the sin-eater escape its confines, then the only way to recall it is to provide it with a suitably prepared "patient," such that it becomes satiated and lethargic and willingly returns to its coffer.

Inscribe the spiral mark (shown) in blood (preferably the patient's, but not essential) on the patient's forehead. The patient does not need to be a child, but it must be human and, naturally, alive at the point of contact; experiments with animals and corpses carried out by my antecedents were, apparently, most unsatisfactory. If the patient is conscious, then they will need to be suitably restrained. Once all preparations are complete, perform the recitation as phonetically transcribed below and permit the sin-eater to perform its duties, after which, it will return to its casket. Once it is within, close the lid and seal it immediately with a liberal application of the aromatic wax ointment.

COLLECTED MAPS  
AND HANDOUTS

Handout: Dead 1c



Eee-ya! Eee-ya!  
Hej makesh menee.  
Saak mizef kayissee wenizen.  
Nakaan wetij nee sej naymma.

I was taught the sin eater can be summoned and directed to seek out a person at some distance, if the correct phraseology is used, this being subtly different to the procedure previously noted, requiring modification to the symbol pattern and phrasing. I detail this below but warn

COLLECTED MAPS  
AND HANDOUTS

*Handout: Dead 1d*

ㄉ  
ㄉ  
ㄉ  
ㄉ

K	10/21/1879	220
G	6/29/1881	335
D	1/2/1888	650
K	11/14/1889	430
N	10/10/1893	685
W	10/18/1895	840
J	4/8/1897	1,100
C	5/10/1897	1,650
J	2/21/1900	1,350
H	8/30/1904	2,050
G	7/17/1906	2,745
R	7/16/1908	2,760
F	5/23/1910	3,000
L	9/26/1915	4,100
L	7/5/1919	4,595
E	11/10/1919	1,500

*Handout: Dead 2*

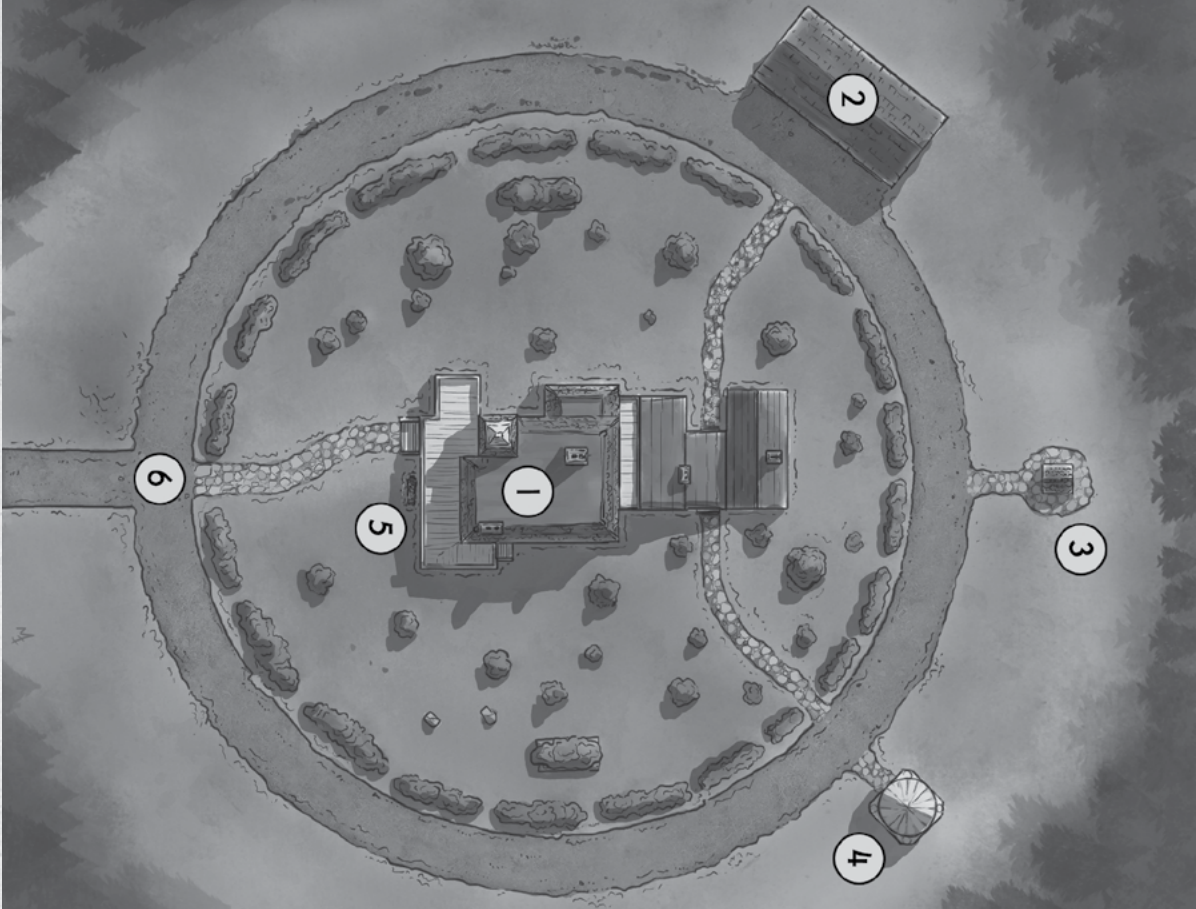
May God  
have mercy  
upon the  
physician.



COLLECTED MAPS  
AND HANDOUTS

HEAVY WOODS

- WEYLAND ESTATE**
1. The Weyland House
  2. Garage
  3. Well
  4. Mausoleum
  5. Ash Pit
  6. Driveway

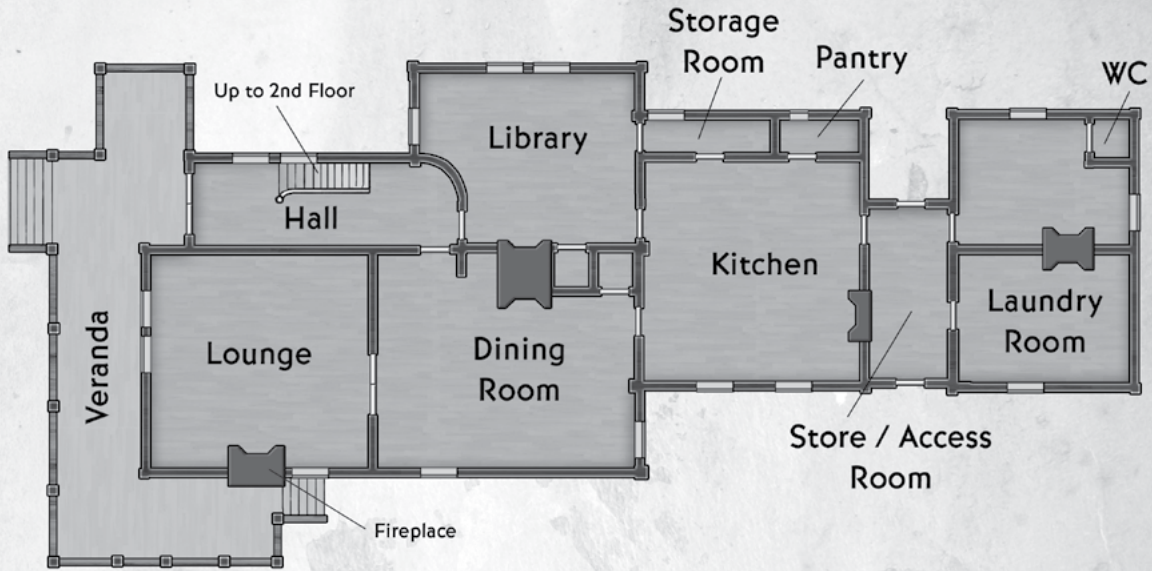


HEAVY WOODS

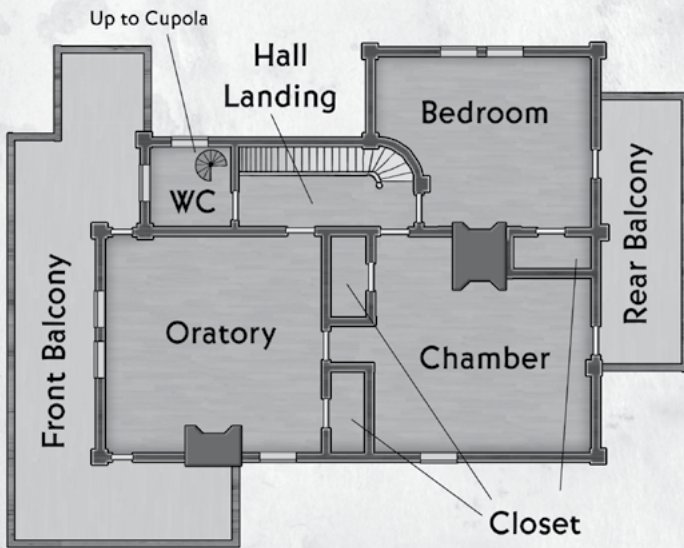
SCALE  
0 10 20ft



# WEYLAND HOUSE

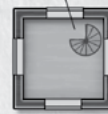


**FIRST FLOOR PLAN**

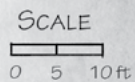


**SECOND FLOOR PLAN**

Down to 2nd Floor

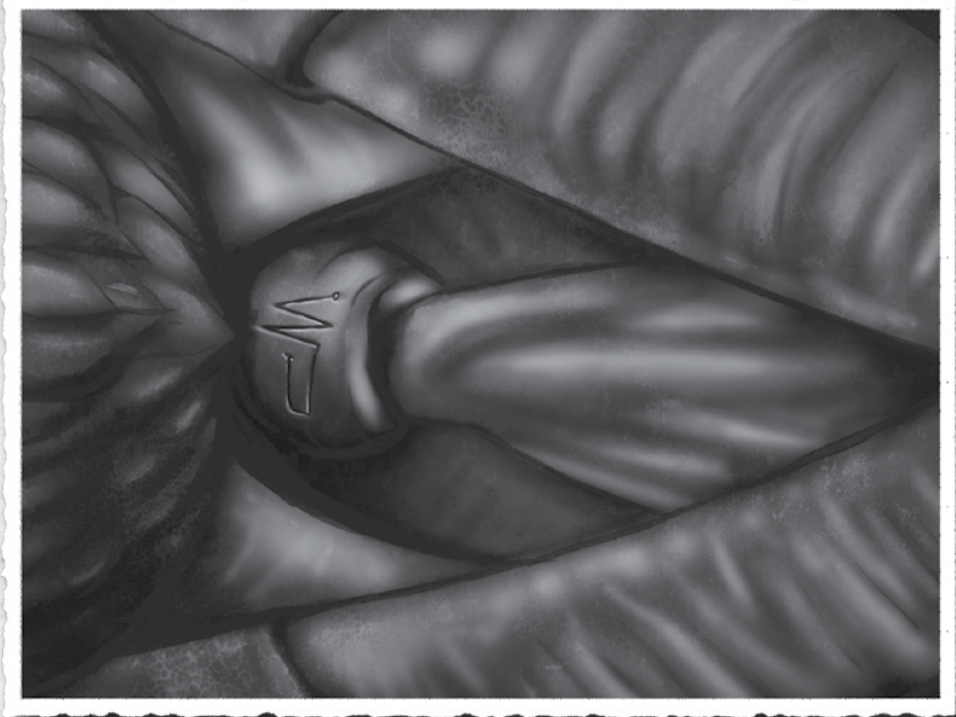


**CUPOLA PLAN**



COLLECTED MAPS  
AND HANDOUTS

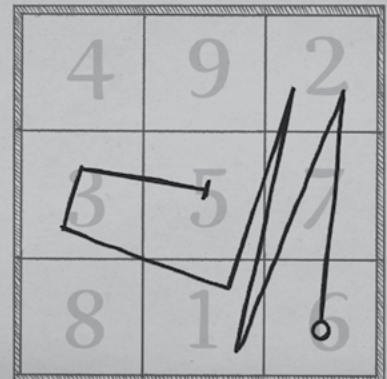
 Handout: Saturnine 1a



Handout: Saturnine 1b

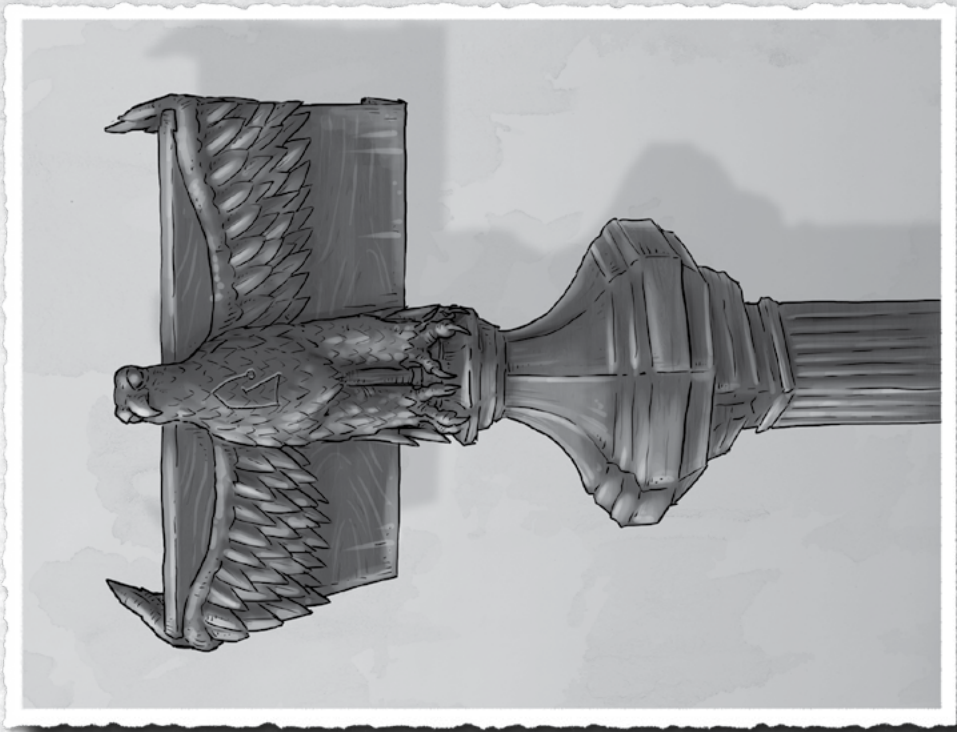
To solve the puzzle: the circle in each sigil represents the number at the start of the word. Lines then proceed in order to the next number (or to another part of the same box if it is the same number). The small perpendicular intersection marks the last number.

1	2	3	4	5	6	7	8	9
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

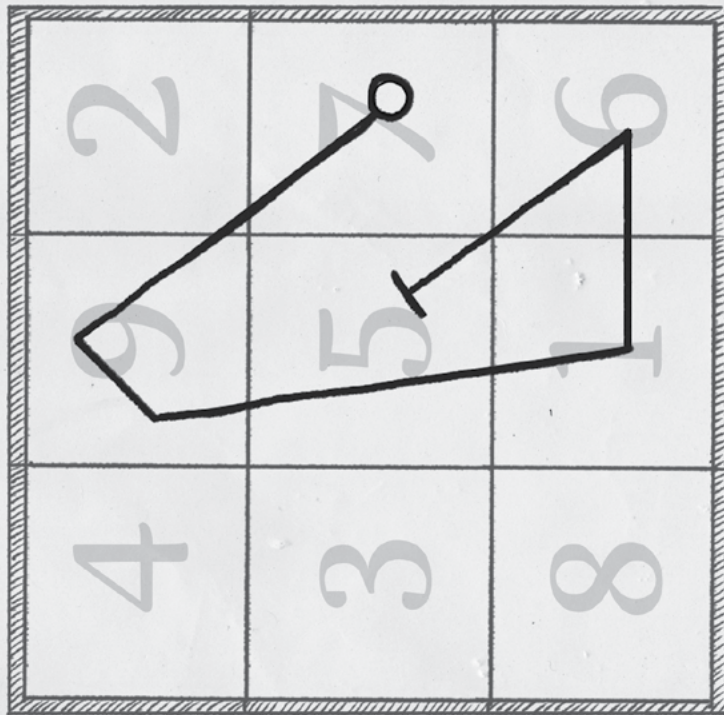


COLLECTED MAPS  
AND HANDOUTS

*Handout: Saturnine 2a*

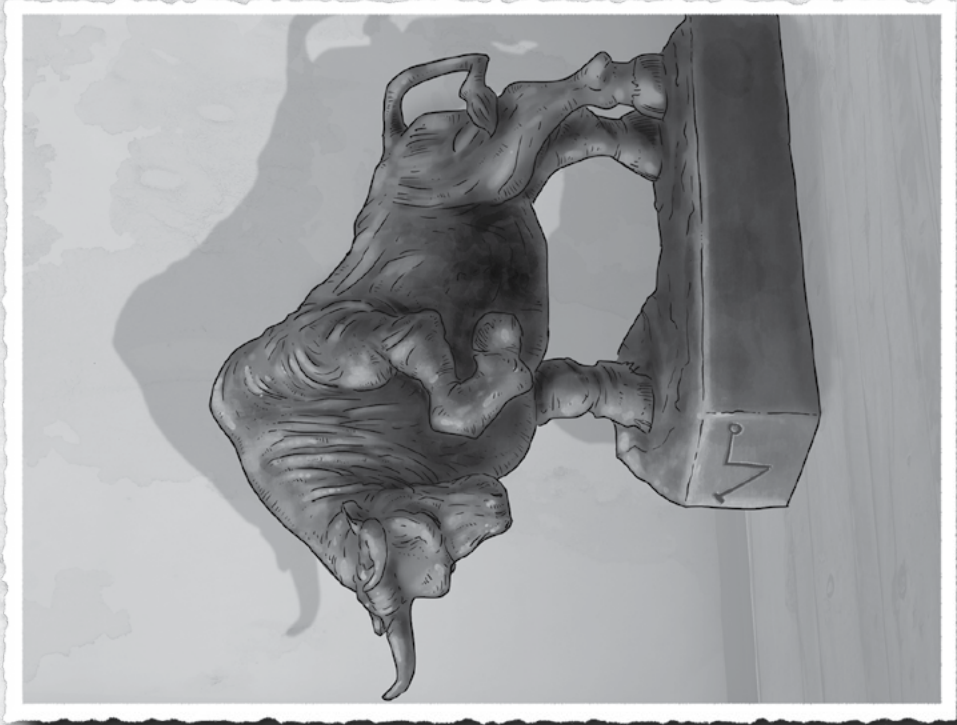


*Handout: Saturnine 2b*

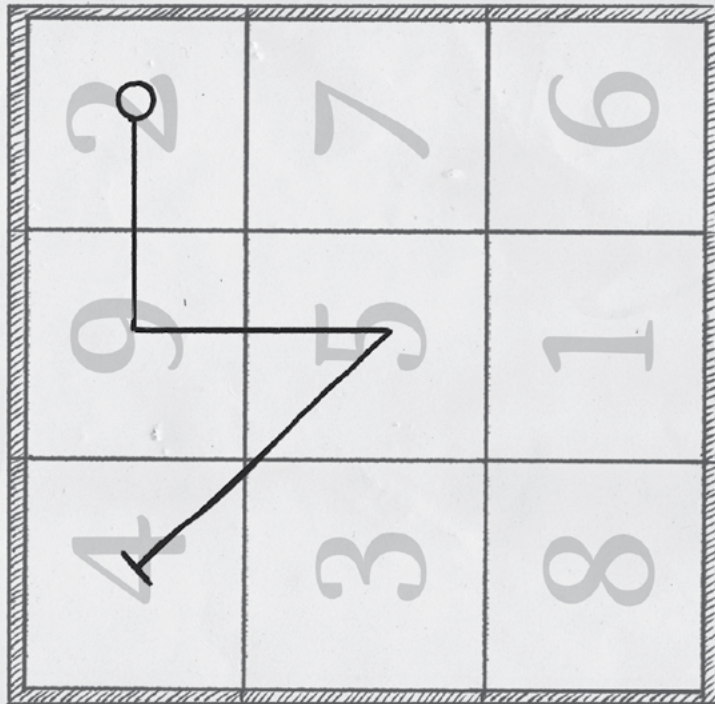


# DARK TURNS

Handout: Saturnine 3a



Handout: Saturnine 3b

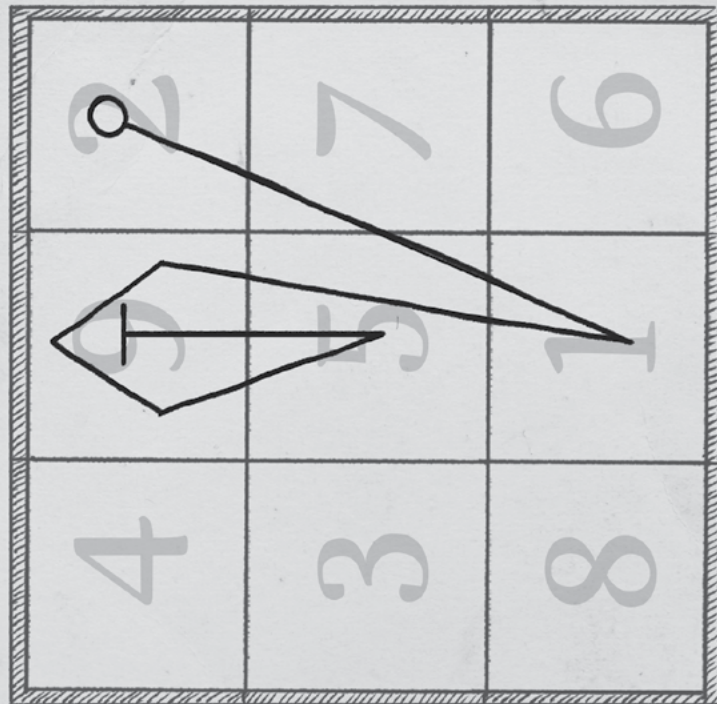


COLLECTED MAPS  
AND HANDOUTS

*Handout: Saturnine 4a*



*Handout: Saturnine 4b*



Six months into the Operation:

It is amazing how the same concept can appear across different religions, albeit wearing a different face and bearing a different name.

The mal'akim are God's messengers, part of a heavenly hierarchy and have no physical form (although Maimonides proposed they are metaphorical representations of the laws of nature and universal principles).

The mala'ikah are messengers and agents of God's will, also part of a celestial hierarchy and their forms are incomprehensible (even in dreams they manifest in different forms).

The various branches of Christianity portray angels differently. Catholicism divides them into the nine choirs and describes them as being forever "incorporeal" (although the seraphim are also described as "six-winged"; the cherubim as "four-faced," having the faces of a lion, an ox, a human, and an eagle; the thrones as "burning wheels rimmed with eyes," etc.).

Protestantism describes them as genderless and invisible beings that are messengers and agents of God's will. If it is required to ensure that God's will is enacted, they can become corporeal.

I wonder exactly how I will describe the "unequaled beauty" of my Holy Guardian Angel when the time comes. I wonder this every day.

At midnight tonight, 18 months have elapsed in their entirety. Tomorrow, I begin the final stage before (if I am successful this time) my Holy Guardian Angel will appear. The next time I write here will confirm my success or my failure. I hope for the former.

I have said before I do not believe it was a heart attack. My father was murdered. I am certain of this, but I need proof.

All I have is the text he followed. That must be it. Later

Goodman sold him the book and lamp. Who is he? Why did he want my father dead?

The only way to obtain proof is to follow in my father's footsteps and trap the being that did this to him once it

appears again. I am confident I can hold it here once it is summoned. I know the arts by which I can interrogate it. If it

withstands my questioning, at least I will have it imprisoned to show others. The authorities will have to believe me then.

I will draw upon the power of Saturn to construct a ward that will hold the spirit. Sigils created from its kamea will mark

the four cardinal directions and turn the house into a prison it cannot escape. Should the need arise, these may be brought

together around the spirit to banish it, akin to tightening a noose around its neck until it has no direction left in which to

flee but back to the invisible world from whence it came.

Barrier. Bind. Obstacle. Prison. These words will hold the spirit in Saturn's leaden grip. May the faces of the angels

that guard the gates of the Garden of Eden guard this house and prevent any evil from leaving the confines of this house.

Midnight. 18 months have come to an end. If I fail tomorrow and I follow in all my father's footsteps, ultimately to my own grave, I hope that someone might one day read this and succeed in bringing the guilty to justice. May the fruit of any victory the spirit may attain prove to be a saturnine choice indeed.



*Handout: Saturnine 7*

## GENESIS CHAP III.

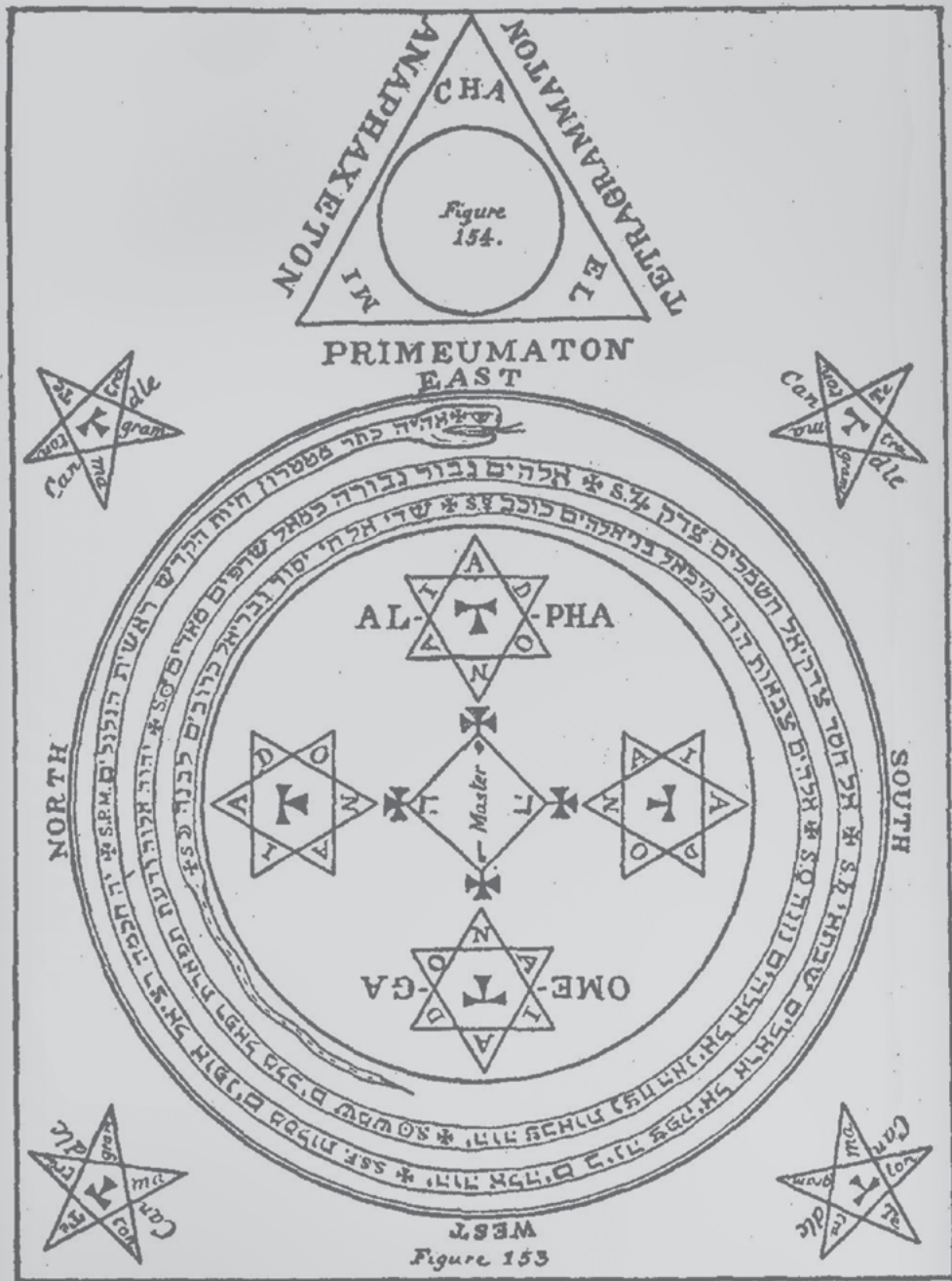
[22] *And the Lord God said, Behold, the man is become as one of us, to know good and evil: and now, lest he put forth his hand, and take also of the tree of life, and eat, and live forever:*

[23] *Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken.*

[24] *So he drove out the man; and he placed at the east of the garden of Eden Cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.*

SATURNINE CHALICE

Handout: Saturnine 8



# INDEX

## DEAD LIGHT

### A

Antique Chain and Coin-like Medal . . . . . 8, 12, 14

### B

Billy Esterhouse . . . . . 7, 9, 10, 11, 16, 20, 25, 26

Boston Society for the Care of Girls . . . . . 14, 20

Bureau . . . . . 8, 14, 20

Bureau Key . . . . . 14, 20, 21

### C

Cellar . . . . . 18, 22, 23, 27

Clem Tailor . . . . . 6, 7, 9, 10, 11, 16, 18, 20, 23, 25

Coffer . . . . . 7, 8, 14, 20, 27, 28

Containing the Dead Light . . . . . 25, 28

### D

Dead Light . . 5, 7, 8, 9, 11, 14, 16, 17, 18, 20, 21, 22, 23, 24,  
25, 27, 28, 29

Doreen Adler . . . . . 16

Dr. Godfrey Webb . . . . . 6, 7, 8, 14, 17, 18, 20, 22, 28

Driving . . . . . 12, 17, 18

Dr. Webb's Bedroom . . . . . 22

Dr. Webb's Journal . . . . . 14, 21, 22, 23, 28

Dr. Webb's Study . . . . . 20, 28

### E

Emilia's Bedroom and Study . . . . . 20

Emilia Webb . . . . . 6, 7, 8, 10, 12, 14, 17, 22, 23, 25

Escape . . . . . 24

### F

Foreshadowing . . . . . 23

### G

Generator . . . . . 18, 22, 27

Greenapple Acre Cottage . . . . . 6, 17, 27

### H

Harming the Dead Light . . . . . 27

### J

Jake Burns . . . . . 9, 16, 26, 27

### M

Mary Laker . . . . . 6, 7, 9, 16, 20, 26

### O

Orchard Run . . . . . 6, 7, 24

Orchard Run Gas Station and Café . . . . . 6, 16

Orchard Wood . . . . . 16

### P

Pacing . . . . . 22, 24

## INDEX

### R

- Recall Sin-Eater Spell . . . . . 28  
Reception Room . . . . . 18

### S

- Sam Keelham . . . . . 6, 8, 10, 16, 26  
Spiral Mark . . . . . 28  
Stopping the Dead Light . . . . . 27

### V

- Victory . . . . . 24, 25

### W

- Winifred and Teddy Brewer . . . . . 10, 11, 16, 26

## SATURNINE CHALICE

### A

- Abramelin Operation .31, 33, 34, 35, 44, 48, 49, 50, 52, 53, 54  
Altar . . . . . 50, 51  
Area of Influence . . . . . 58  
Ash pit . . . . . 39  
Augustus' Journal . . . . . 34, 49, 50, 78  
Augustus Weyland .31, 33, 35, 36, 39, 40, 47, 48, 49, 50, 52, 53, 54, 55, 56, 57, 58  
Azathoth . . . . . 35, 37, 47, 59

### B

- Bathroom . . . . . 47, 51  
Banishing the Demon . . . . . 56  
Beacon of Chaos . . . . . 33, 34, 50, 51  
Bedroom . . . . . 47, 48  
Book of Abramelin . . . . . 31, 32, 33, 34, 48, 49

### C

- Chamber . . . . . 40, 46, 47, 48, 49, 50  
Cherubim . . . . . 34  
Court of Azathoth . . . . . 33, 34, 37, 57, 58, 59  
Cupola . . . . . 47, 51, 54

### D

- Deaths . . . . . 53, 55  
Dining Room . . . . . 44  
Dinner Party . . . . . 52, 54  
Drinks . . . . . 52

### E

- Escape . . . . . 54  
Evangeline Weyland . 31, 33, 35, 36, 40, 47, 53, 54, 55, 56, 57, 58

### F

- French Door . . . . . 48, 49, 50, 51

### G

- Garage . . . . . 39, 53  
Garden . . . . . 39  
Gasoline . . . . . 39, 53, 54, 57

### H

- Hall . . . . . 40  
Holy Guardian Angel . . . . . 33, 34, 50, 58

### I

- Inflict Madness . . . . . 57, 59

### J

- Jeremiah Lynwood . . . . 31, 34, 36, 37, 47, 52, 53, 54, 55, 59

### K

- Kamea . . . . . 34, 44, 45  
Kamea of Saturn . . . . . 34, 44, 45  
Kitchen . . . . . 46

### L

- Landing . . . . . 47  
Laundry Room . . . . . 47  
Lead Bust . . . . . 40  
Lead Eagle Sculpture . . . . . 40, 44  
Lead Items . . . . . 34  
Lead Lion Statuette . . . . . 47  
Lead Ox Statuette . . . . . 40, 44

## INDEX

- Lesser Key of Solomon . . . . . 55, 56  
Lester Goodman . . . . . 33, 34, 37, 54, 57, 58  
Library . . . . . 42  
Lounge . . . . . 40
- M**
- Magical Triangle of Solomon . . . . . 55, 56  
Magic Squares . . . . . 34, 48  
Main Basement . . . . . 47, 54  
Manipulate Perception . . . . . 58, 59  
Mausoleum . . . . . 40, 53
- N**
- Nyarlathep . . . . . 33, 37
- O**
- Oratory . . . . . 34, 35, 39, 40, 46, 47, 48, 49, 50, 55
- R**
- Realization . . . . . 54, 55  
Religious Texts . . . . . 48  
Rewards . . . . . 57  
Ritual Incense . . . . . 39, 46, 49, 50, 51  
Ritual Oil . . . . . 46, 50  
Rosemary Lynwood . . . . . 31, 34, 36, 47, 52, 53, 54, 55, 57
- S**
- Samuel Liddle MacGregor Mathers . . . . . 34, 55  
Servants' Room and Bathroom . . . . . 46  
Shapeless One . . . . . 33, 34, 35, 36, 37, 38, 39, 40, 46, 47, 51, 52, 53, 54, 55, 56, 57, 58, 59  
Shapeless One's Cover Story . . . . . 58  
Shapeless One's Tactics . . . . . 55, 58  
Steal Memories . . . . . 54, 57, 59  
Store/Access Room . . . . . 56
- T**
- Telephone . . . . . 53  
Transforming Consciousness . . . . . 58
- V**
- Veronica's Journal . . . . . 49, 56, 58, 79  
Veronica Weyland . . . . . 31, 33, 34, 35, 36, 37, 39, 40, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59  
Victory . . . . . 24, 25
- W**
- Ward . . . . . 34, 35, 37, 40, 44  
Ward Items and Sigils . . . . . 44, 45  
Well . . . . . 40
- STORY SEEDS**
- Neutral Ground . . . . . 60  
The Big Blue Buopoth . . . . . 61  
The Diversion . . . . . 63  
The Hitchhikers . . . . . 63  
The Neverending Road . . . . . 62  
The Suitcase . . . . . 61
- MAPS AND HANDOUTS**
- Orchard Run Environs Map . . . . . 13, 64  
Orchard Run Gas Station and Cafe Map . . . . . 15, 65  
Greenapple Acre Cottage Map . . . . . 19, 66  
Weyland Estate Map . . . . . 39, 72  
Weyland House Map . . . . . 43, 73  
Handout: Dead 1a . . . . . 20, 67  
Handout: Dead 1b . . . . . 21, 68  
Handout: Dead 1a . . . . . 22, 69  
Handout: Dead 1a . . . . . 23, 70  
Handout: Dead 2 . . . . . 24, 71  
Handout: Saturnine 1a . . . . . 42, 74  
Handout: Saturnine 1b . . . . . 42, 74  
Handout: Saturnine 2a . . . . . 46, 75  
Handout: Saturnine 2b . . . . . 46, 75  
Handout: Saturnine 3a . . . . . 47, 76  
Handout: Saturnine 3b . . . . . 47, 76  
Handout: Saturnine 4a . . . . . 48, 77  
Handout: Saturnine 4b . . . . . 48, 77  
Handout: Saturnine 5 . . . . . 50, 78  
Handout: Saturnine 6 . . . . . 51, 79  
Handout: Saturnine 7 . . . . . 52, 80  
Handout: Saturnine 8 . . . . . 55, 81

## AUTHOR BIOGRAPHIES



### ALAN BLIGH

1974—2017

Alan was an author, game designer, and a devoted fan of science-fiction, fantasy, and horror. While working with Games Workshop, Alan was the lead writer for Forge World and created numerous contributions to the worlds of *Wabammer Fantasy* and *Warhammer 40,000*, and was instrumental in the development of the *Dark Heresy* RPG and other lines for Black Industries and later Fantasy Flight Games. Alan's fiction touched the Cthulhu Mythos with novels such as *Dance of the Damned* and *The Hungering God*, while his love of *Call of Cthulhu* saw fruition in scenarios like *Dead Light*, *Crimson Letters*, *Bad Company*, and a chapter of Chaosium's forthcoming *The Curse of Seven* campaign for *Cthulhu by Gaslight*. Apart from his literary output, Alan loved monster movies and was a wise source of film and book recommendations. His humor, erudition, and scholarship is missed by many.



### MATTHEW SANDERSON

Matthew Sanderson had ambitions to be a writer long before he heard of roleplaying games. An avid reader of horrors and thrillers, he learned of RPGs two weeks before his high school exams and has not looked back since. As a regular attendee of UK gaming conventions, he was discovered running a game of *Call of Cthulhu* at a local event and this led to the publication of his first scenario. Since then, Matthew has written for several RPG lines, but predominantly those concerned with the machinations of the Great Old Ones.

## AUTHOR BIOGRAPHIES



### LYNNE HARDY

Associate Editor for *Call of Cthulhu*

Lynne Hardy discovered roleplaying games back in the mists of time—or the early 1990s, as they're more commonly known. The second game she ever played was *Call of Cthulhu* and, after writing and editing for companies such as Nightfall Games, Cubicle 7, and Pelgrane Press, she returned to the non-Euclidian fold to act as the lead writer, editor, and line developer on the multi-award winning *Achtung! Cthulhu* Kickstarter project for Modiphius Entertainment. Lynne doesn't like horror films much as they're far too scary, but she is rather fond of tea and fountain pens.



### MIKE MASON

Creative Director for *Call of Cthulhu*

Mike is the co-writer of *Call of Cthulhu 7th edition* and *Pulp Cthulhu*. Around the turn of the millennium, Mike edited and published *The Whisperer*, a zine devoted to *Call of Cthulhu*. In the intervening period Mike set up and ran the Kult of Keepers, a group of scenario writers who organized the UK's Cthulhu Nationals Tournament. Mike, no stranger to the arcane workings of games companies, previously worked for Games Workshop as Black Industries Line Manager for the ENnie Award winning *Dark Heresy RPG*. Nowadays, Mike lives in Nottingham, England, and enjoys coffee, strong beer, and whiskey in equal measure. Mike edits, writes, and produces all books for Chaosium's *Call of Cthulhu* line and, when not doing that, can be found watching horror films and searching for Innsmouth gold.

# GATEWAYS TO TERROR

THREE EVENINGS OF NIGHTMARE

*Gateways to Terror* contains three frightening scenarios for three evenings of nightmare!

## *The Necropolis*

What ancient horrors lie slumbering in a newly discovered tomb deep in Egypt's Valley of the Kings? Are you allowing local superstitions and the unfortunate events surrounding the opening of Tutankhamen's tomb to play on your mind as you wait to step down into the darkness...

## *What's in the Cellar?*

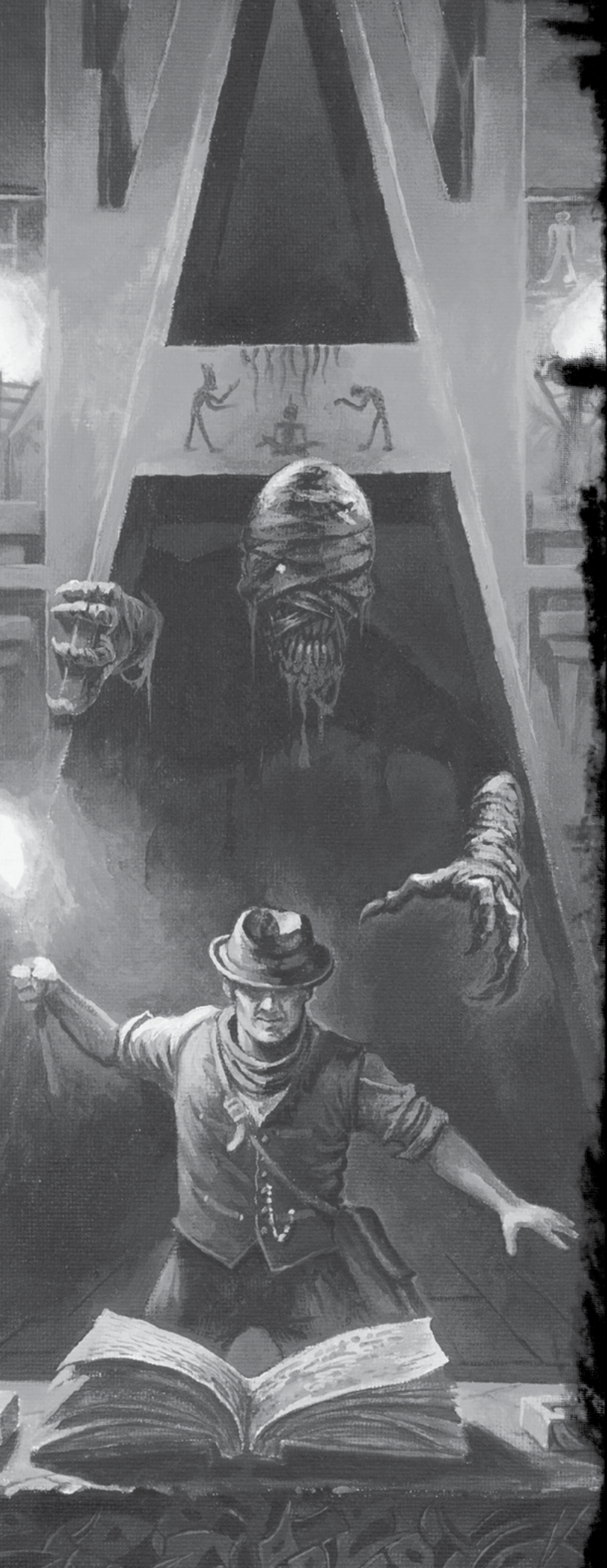
Did a respected businessman really commit the bloody murder of his beloved wife in the cellar of the family's ancestral holiday cabin? While the body has never been found, it seems like the criminal has been caught. Is a terrible injustice about to be served? Just what happened in that cellar?

## *The Dead Boarder*

And, what has happened to that nice, quiet neighbor of yours? You've not seen hide nor hair of him in days! He wasn't always the friendliest of sorts, but he did seem very pious, what with all the late-night prayers coming from his room...

*Gateways to Terror* contains three short-play scenarios for the *Call of Cthulhu* 7th Edition roleplaying game, ideal for beginning and experienced players and Keepers alike. Originally, all three—*The Necropolis*, *What's in the Cellar?* and *The Dead Boarder*—were designed as demonstration games to give a taste of the game's core motifs—mystery, investigation, and horror—for those with limited time. The scenarios can be played in as little as one hour but can be expanded for slightly longer play, and each comes with four ready-made investigators so you can jump right into the action! Each scenario includes hints and tips for Keepers new and old, suggestions for additional investigators for larger groups, and a summary of the key rules needed to play.

# AVAILABLE NOW!





# MALLEUS MONSTRORUM

THE CTHULHU MYTHOS BESTIARY

*That is not dead  
which can eternal lie,  
And with strange aeons  
even death may die*

A nightmare of horrors from without and within. A collection of monsters, alien gods, and beasts to fill your games of Call of Cthulhu with dread.

Drawn from across the pages of over thirty five years' worth of scenarios, the entries include descriptions, background histories, and game profiles to bring these creations to life.

COMING IN  
2020



# CALL of CTHULHU®

# DEAD LIGHT & OTHER DARK TURNS

TWO UNSETTLING ENCOUNTERS ON THE ROAD

With the rise of the automobile in the 1920s, people were no longer tied to the railways as a means of getting to distant locations. For those who could afford the relative luxury of a car, the expanding United States' highway network brought with it the opportunity to travel and see new places, as well as visit those that the railways didn't reach—and all at your own pace, too.

But the new road network also meant that strangers began making their way into once isolated and secluded locations. Places where they may not be welcome, and where old secrets have been hidden for generations. Who knows what lurks behind the lace curtains of the houses you drive past? What dangers lie in wait for the unwary along the out of the way highways and byways?

*Dead Light and Other Dark Turns* contains two scenarios for *Call of Cthulhu* 7th Edition dealing with the theme of roadside adventure, along with six story seeds for the Keeper to expand and develop. In the classic *Dead Light* scenario, now revised, a chance encounter with a distressed young woman leads the investigators into the hideous aftermath of a crime gone terribly wrong. While in the brand-new *Saturnine Chalice* scenario, seeking help from a nearby homeowner after their vehicle runs out of gas traps the investigators in a house where nothing is quite what it seems.

Both scenarios can be used as standalone adventures suitable for one to two sessions' worth of play, or they can be slotted into an ongoing campaign as the investigators journey between locations. Suitable for use with either the *Call of Cthulhu: Keeper Rulebook* or the *Call of Cthulhu Starter Set*.



CHA23159 \$14.99



For more information about Chaosium  
and Chaosium publications, please see  
our website at [chaosium.com](http://chaosium.com)

Printed in USA

